ART AND AUSTRALIA

CONTENTS PAGE 295 *ART AND AUSTRALIA* QUARTERLY JOURNAL AUTUMN 1991 VOLUME 28 NUMBER 3 $10.95

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1

2

3

1. Front Cover: JENNY WATSON, I did wake up in strange places, 1987, oil and gouache on cotton duck, 155 x 108 cm, Photograph courtesy Roslyn Oxley9 Gallery, Sydney. **2.** See p. 354
3. See p. 362.

329 Albert Tucker exhibitions in Melbourne
The rhetoric of moral persuasion — CHRISTOPHER HEATHCOTE
A personal perception — JOHN YULE

333 Canberra chronicle — HELEN TOPLISS

335 Emigré artist: Tibor Wiener — KATRINA RUMLEY & NANCY UNDERHILL

336 Exhibition commentary: public galleries

338 Recent acquisitions: public galleries

340 Review: *Grace Cossington Smith* — ANDREW SAYERS

341 Tributes: Graeme Sturgeon, Eleanore Lange, Treania Smith

378 Art Market — TERRY INGRAM

380 Exhibition commentary

344 Jenny Watson — ASHLEY CRAWFORD

352 Nature, life and Margaret Olley — BETTINA MACAULAY

360 Watercolour in contemporary Australian art — ANDREW SAYERS

366 Impressions: Gwyn Pigott — STEPHEN RAINBIRD

370 Impressions: Dorothy Galaledba — DIANE MOON

373 Impressions: Lyndall Milani — ANNE KIRKER

388 Art directory: recent and forthcoming exhibitions, competitions, prize winners, art auctions, gallery acquisitions, books received and classified advertising.

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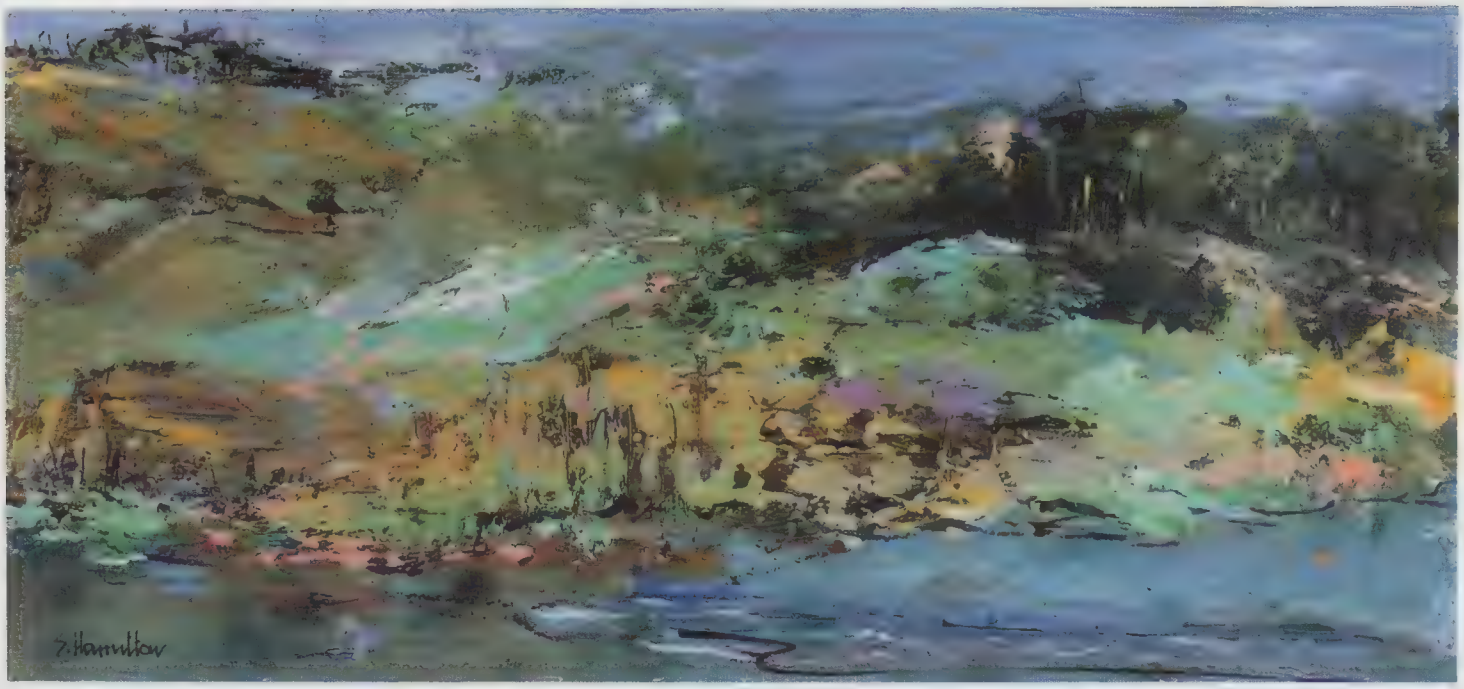

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The rhetoric of moral persuasion

Albert Tucker exhibitions in Melbourne

The first thing that strikes you about Albert Tucker is the apparent force of his personality. Things must be expressed emphatically and with great ethical conviction, or not expressed at all, those who would disagree with him being in for a testing debate. In fact, if as a viewer one is to enter into any kind of visual dialogue with his œuvre (brought together for the first time in this extraordinary group of exhibitions, 'Albert Tucker: A Retrospective' at the National Gallery of Victoria, 'Albert Tucker: Mythologies and Images' at Lauraine Diggins Fine Art, 'Albert Tucker: Images of Women 1942–1952' at Tolarno Galleries, and an Australian National Gallery touring exhibition of his drawings) then you need first to appreciate that, like his conversation, Tucker's art springs from a moral project — the best of his paintings aiming to niggle and provoke us into concerned thought.

In many respects, Tucker's moral voice was already present in his stumbling early steps into visual experiment during 1940, rudimentary paintings on the theme of mental and social inertia which were indebted to the English surrealist John Armstrong, with echoes of T.S. Eliot's poetry of the 1920s. These are interesting but rather flat, perhaps because he has no passion for nihilistic sentiment. Indeed when the painter gets into his stride it is precisely because he takes a stand. The first of these — skeletal refugee figures suggested by contemporary wartime atrocities — are more Gothic than Modernist in their stylistic and thematic allegiances, for they could just as easily be mediaeval warnings against invading vandal hordes.

Maturity begins to surface in 1942 when Tucker was drafted into the army. His works become updated allegories about madness, alienation, desperation and the emotional depredations of military life. With their claustrophobic spaces and bizarre physical distortions, we can see that he has been captivated with Cubism and German Expressionism, resulting in a pictorial inflation bordering on the fantastic.

ALBERT TUCKER, Image of modern evil, 1943, watercolour on paper, 19 x 25 cm, Photograph courtesy Lauraine Diggins Fine Art, Melbourne

ALBERT TUCKER, Image of modern evil, 1945, ink, watercolour and pastel on paper, 17.5 x 13 cm, Photograph courtesy Lauraine Diggins Fine Art, Melbourne.

No doubt there is a sense of St Paul about these pictorial epistles, for Tucker excels at worrying censure, an undertone that is fully realized in *The images of modern evil,* his great tract on the collapse of Melbourne's morés. Commenced in February–March 1943, the *'Evils* had been prompted by the 'Brown Out Murders' when American G.I. Edward Leonski murdered three local women and molested their corpses.

The earliest of these paintings applaud rather than forbid unbridled sensuality. Tucker's women are celebrations of sex, with their generous fleshy bodies, while heads shrivel to the mere suggestion of nostrils and mouth. A second more apocalyptic group (1943–45) centres on the activities of drunken, debauched soldiers and teeny-bopper pick-ups in the darkened streets and narrow laneways of inner suburbia. The latter figures — disturbing Lolitas with big

ALBERT TUCKER, Spring in Fitzroy, 1943, gouache on paper, 11 x 48 cm, Photograph courtesy Lauraine Diggins Fine Art, Melbourne.

blue eyes, bulging crimson lips, ripe pink breasts, exposed rib cages and red-white-and-blue 'victory skirts' — have about them a cadaverous air of menace; to be sure, what Tucker has resuscitated in these is the idea of the *giftmädchen,* a lurid poison-maiden who entices and destroys. This urgency is tempered in his third sequence (1945–47), the girls now resembling little nude starfish, topped with a stalk bearing a single emotionless eyeball and thick crescent of lips. These plump sirens levitate and recline backward in the air, invitingly opening their legs as they wiggle about in a bitter-sweet dance of carnal pleasure. As it is, one has the sense that the painter's anger in the *Images of modern evil* thinly veils an intense fascination with the sins he would condemn.

Tucker begins to lose his bearings once he leaves Australia for Europe after the war. Overwhelmed by influences, he is captivated through the late 1940s and early 1950s by Dubuffet's *corps des dames* (women's bodies) series, but what particularly fixes Tucker's imagination are Picasso's erotically charged visions of his pre-war mistress, Marie-Therese Walter. His women cease to be malevolent predators and become the compliant objects of a Dionysian lust, the bodies and limbs of a new sequence of Continental bargirls and prostitutes being stylized into deliberately Picassoid visual metaphors for coital bliss.

A final turning comes during the mid-1950s, when (presumably after meeting his old rival Sidney Nolan in Italy) Tucker focuses his attention on popularist myths of Australia. His concentration shifts from city to outback, from night to day, from woman to man, and from sexual excitement to physical exhaustion. Henceforth Tucker's works are Nolans at one remove, the painter now specializing in the manufacture of a harsh, Antipodean environment populated with the Kellys, Burke and Wills, Lasseter, John Batman, a convict explorer (Buckley?), and Ludwig Leichhardt amongst others. His years of thematic innovation now behind, Tucker deals increasingly in stereotypes, thereby reinforcing, rather than probing, common notions of national identity. Significantly it is not just subject-matter but also the artist's pictorial ambitions which alter here. He moves to a larger scale and fusses about with his execution — incorporating textures, scraped glosses, impastos and other fashionable surface qualities — to produce well-finished objects in the latest techniques. These Australianist paintings preoccupy him for nearly thirty years, while the works of the last decade seem caricatures of his early creativity.

This is not to say that Tucker does not have his moments. The major works stand somehow apart — pieces like *Judas,* 1955, *Apocalyptic horse,* 1956, *Ascension,* 1958, and his unforgettable *Antipodean head,* 1958 — each of these tapping a powerful moral impulse. No less important is his talent for, and long-standing commitment to, portraiture. Tucker has continued to develop psychologically penetrating images of friends and colleagues throughout his life. While his self portraits are highly mannered and often pompous, Tucker's compelling glimpses into the psyche of John Perceval (who comes across as a deceptively clever scallywag), and Bernard Smith (an inflexible mental toughness detectable behind the aging exterior) must be counted among the finest portraits produced in this country over the last decade.

It is this concern with portraiture which offers a clue to help unravel Tucker's iconography, because the meaning of his works hinges repeatedly on the articulation of facial features. Eyes, for example, are neither the apparatus with which to see nor indicators of emotion, but act as a barometer of each figure's existential state. Of the three traumatized soldiers in *Battlefield,* 1943, the eyes of the first are flat and glassy disks, the second's are covered up by heavy flaps of skin, and the third possesses black empty sockets: shock, then withdrawal, and extinction. In this order, faces themselves are repeatedly disfigured to indicate moral crisis or decay. Girls' visages in several early *Images of modern evil* are hideous Death's heads, their breasts leering out at the viewer as substitute eyes. Later still the pick-ups have no faces at all, indicating that they have become soulless sex machines. In some of these the insistently cheery clowns' masks refer, on the one hand, to Luna Park and the sideshows of St Kilda and, on the other, to the inherent deceptions of this sordid pleasure business. Elsewhere the sightless profiles of Tucker's emotionally barren explorers (1955–80) are but gnarled and cratered

husks of dead terrain, while in works like *Girl in sideshow,* 1950, the face is a vice-ridden carapace which splits apart to reveal the throbbing Kafkaesque monster within. These facial tendencies even occur in his portraits, being most evident in images like *Self,* 1943, where the artist — Byronically poised at the edge of an oceanic infinity — reduces his presence to looming forehead and eyes which aggressively probe.

How we are to define this 'Expressionism' is a puzzle, for it is plain to see that Tucker has never been a spontaneous creator. His works do not flow straight from the unfettered imagination. These works are not to be understood as direct and unmediated psychological projections; his most potent images have been manufactured and refined. Both Lauraine Diggins and Tolarno Galleries exhibited preparatory studies of his *Spring in Fitzroy,* 1943, and several final gouaches for other 1940s works now in public collections. Time and again we find not just motifs but compositions being reformulated so as to enhance their pictorial intensity, until Tucker decides to commit a finished version to masonite. This is the very antithesis of the 'irrational' imagery of Melbourne's figurative expressionists, for it is invariably deliberate and contrived.

Perhaps then Expressionism in Tucker's case is a combination of first the externalization of the inner state, not of the artist, but his subject; secondly the distortion of outward appearances in an effort to manipulate the viewer's responses; and thirdly a commitment to the Modernist alliance of artistic and ethical concerns. What we are therefore confronting in these works is a system of signals and clues, a pictorial alphabet that is deployed in accordance with his beliefs. When we feel disgust, or anger, or elation, it is because the painter would have us respond in this way, for Albert Tucker's visual art has always striven to be a most precise rhetoric of moral persuasion.

Christopher Heathcote

Christopher Heathcote teaches Art History at La Trobe University and is an Associate Editor of *Art Monthly Australia.*

A personal perception

Albert Tucker is a deservedly great name in Australian art. His reputation rests on the powerful concepts he has forged over five decades: highly individualized and extensively thought out ideas delivered in a violent self-made visual language. In the 397 paintings and drawings which were on show in Melbourne during July 1990 (278 at the National Gallery of Victoria, 83 at Lauraine Diggins Gallery and 36 at Tolarno Galleries) one could absorb these themes in a saturated deluge. It was an abrasive experience. All massive conglomerations like this are uneven: the viewer therefore has to erect a private museum in his or her own mind, retaining the key works and dropping off the incidentalia.

When this is done, one is left with a complex story. Tucker emerges as a restless man, with a restless mind. Very early in his career he set his sights on the loftiest conundrums of the race — the meaning of existence, the fundamentals of good and evil, the purpose, if any, of destiny. Not for him the painting of still lifes or landscapes, ladies with parasols or pussy cats posed on ornate window sills. No hedonism — and no non-objectivism either, which he dismisses as mere 'grammar', of no consequence except as a constructive adjunct to ethical speculation.

The complexity — to a degree the entanglement — of the Tucker thought stream over the years stems from certain conflicts of his basic mode of procedure, interacting with a continual restructuring of his world view.

The type of image an artist perceives at any moment derives directly from his personal view of the world — from his metaphysics. Not only the type of image, but also the form of the picture as a whole. Metaphysics is indeed the father of form. In Tucker's case a restlessness arises here because he has never been satisfied with received wisdom on the nature of things. His concept of the foundations of reality has changed radically over the decades and, as his view changed, so necessarily did the basic pictorial format.

That is one tide. The other concerns the

ALBERT TUCKER, Journey to Orcus, 1943, gouache and ink on paper on composition board, 41 x 50.7 cm, Photograph courtesy Lauraine Diggins Fine Art, Melbourne.

ALBERT TUCKER, John Batman meets Eliza Callagan, 1971, acrylic on composition board, 132 x 183 cm, Photograph courtesy Lauraine Diggins Fine Art, Melbourne.

problems of how images should be affixed to the canvas, i.e. the image-making methodology. With Tucker we find two opposed tendencies on a collision course in regard to this. Possessed of a powerfully analytic and orderly mind, his paintings have always shown superior formal control when compared to those of his 1940s colleagues. Theoretically he might have become a distinguished structuralist painter, but he is impatient at such suggestions and claims to find little rapport with works by Braque or Brack.

His allegiance has always been to the basic tenets of the Angry Penguins group. Predominantly they were anti order. They eschewed intellectual analysis of art and formal structuring equally. They wanted intuition to rush straight on to the canvas in a molten stream, unhindered by rules or regulations. Nolan was their *enfant terrible* and golden exemplar. Tucker's passionate nature could identify with this, but a conflict remained. He is a natural formalist abjuring formalism in favour of spontaneity. But where on occasions he fuses these opposites into an indivisible whole, there emerges a picture of enormous solidity, authority and permanence.

There are at least two distinct such solutions in his œuvre. In his first major series, the *'Evils*, he uses the already established structural techniques of expressionism to enclose the passionate brushing — a Picassoan device. But in the most recent series the emphasis alters altogether; passion gives way to detachment and resignation. And the structure, under the governance of a wholly revised set of basic ideas, is equally transformed.

Though never a paid-up church-going Christian, Tucker's moral and spiritual ideology nevertheless began with the Old Testament's iron-hard simplicities: God and man; good and evil; right and wrong. And the paintings of his middle period (the isolated, fraught, introspective thirteen years of self-exile in Europe) reflect this. They show a harsh biblical terrain — masquerading as Australian desert — against which grim, doomed humans are juxtaposed. Juxtaposed, not blended in. The Bible separates man (superior) from nature (incidental), and that's how Tucker's explorers and 'antipodean men' look. It often makes for aesthetically unbalanced painting but, here and there, especially between 1959 and 1961, he does find ways of resolving this difficulty (the difficulty of propounding a severance, and an imbalance of value in the subject matter, yet somehow presenting an aesthetic balance in the statement).

But by this time his mind, forever hungering after ultimate truths, was already embarked on a vast survey of miscellaneous sources: the Gnostics, the Essenes, the Cathars and Albigensians. The moral dualism of Mani. Oriental, Buddhist and Hindu thought, including that of the bhakti guru Sai Baba. Castaneda's imaginative reconstruction of the metaphysics behind Mexican sorcery. Jung. Post-Einsteinian physics and cosmology.

What had once been simple is now complex. What started as atomistic and clearly demarcated is now replaced by a continuum of merging and fluctuating systems. And the paintings of the last fifteen years show strong evidence of this new viewpoint with the defusing, the de-emphasizing of the human figure and, in many works, a mysterious ambient atmosphere assuming a major structural and psychological role on the picture surface.

Given the grim and esoteric cast of his thought and practice, together with his spiky personality and dangerous propensity for truth speaking — irrespective of the consequences — the last thing anyone expected for the exhibition was public enthusiasm.

Yet it came. Over 90,000 people attended the exhibition at the National Gallery of Victoria, many of them young. And so this 75-year-old artist, who paints exclusively for his own self-exploration, is seen to have produced a set of images with which the present generation can identify. His problems are their problems. His vision and hope echo theirs.

John Yule

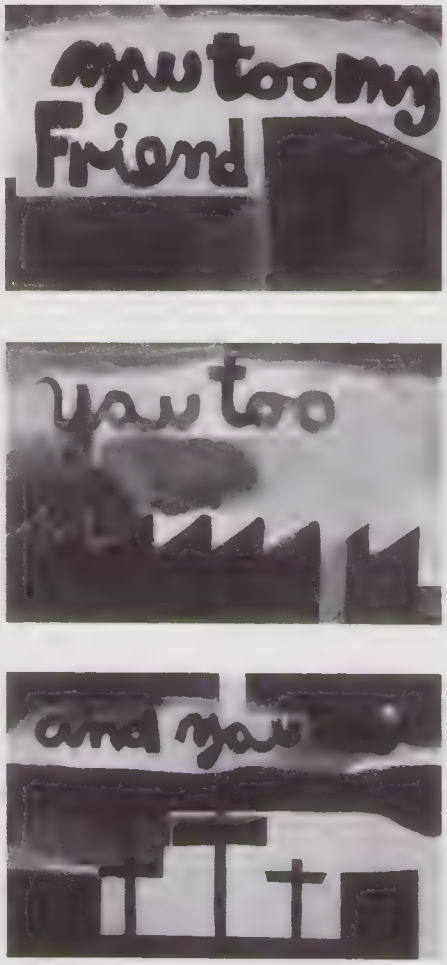
John Yule is an artist and writer resident in Melbourne

Canberra chronicle

The Colin McCahon exhibition which opened at the Australian National Gallery in August 1990 is part of the larger exhibition 'Gates and Journeys' organized for Auckland City Art Gallery's centenary year in 1988. The exhibition begins with a few early pieces including *Six days in Nelson and Canterbury,* 1950, and *On building bridges,* 1952, an exercise in bridging the landscape with well-known cubist devices and palette. The muted tones in this work are that of Paul Cézanne's late landscapes and Georges Braque's Horta works. By the mid-1960s McCahon had travelled a great distance from these painterly early works. *Victory over death*, painted on unstretched canvas, is a contemplation on the act of creation and on the forces of light against darkness. Here the letters 'I AM' take up two-thirds of the canvas and around these numinous letters are ranged quotations from the New Testament testifying to Jesus's words. The drama of light against dark is essential to the act of representation; chiaroscuro or clair/obscur — a metaphor for the drama of light/truth against the forces of darkness/annihilation revealed by Christ on the cross. The quotes circle around 'I AM': 'While you have the light, trust to the light, that you may become men of light'. However, the light is flickering and the 'M' of 'AM' is already cast in a grey penumbra.

McCahon's works from the 1970s onward are concerned with direct expressions of meaning — meaning in a biblical sense, meaning in the poetic sense (the Maori poets whom he cites) and meaning in the direct cursive sense (the strokes of numbers or Roman numerals, the original mark making). McCahon uses words as objects — the words do not usually relate to a visual/representational world but to the world of ideas and ethics. About *Victory over death* he commented:

> . . . a simple 'I AM' at first. But not so simple really as doubts do come in here too. I believe but don't believe. Let be. Let be. let us see whether Elias will come to save him.



COLIN McCAHON, Imprisonment and reprieve, 1978/79, synthetic polymer paint on paper, 72.7 x 109.5 cm, Collection Auckland City Art Gallery, Auckland

In a smaller work like *Shall we gather at the river,* 1969, watery freehand letters in blue recall Blake's illuminations, where word invaded image and the art of printmaking was likened to revelation. McCahon's is a more austere non-illustrative vision but the idea of illumination is quite a good analogue for his work, especially as he was thinking in terms of Universals: white against black; the strength of a line to define substance from chaos, expressed in the most direct and uncompromising methods. McCahon eschewed the painterly style of European cubism for the unsubtle but direct house-paint of large unstretched canvases.

McCahon's work has philosophical antecedents in the fourteenth- and fifteenth-century dialogues between God and the human soul. In this symbolic order it was the Word in the guise of Jesus Christ which created the world. According to Kristeva, as realism developed the Word became increasingly blurred and its replicas more visual. The Word (Christ as Idea) did not retain its meaning but gave way to representational structures and to imitations of the original idea. McCahon's work was a genuine attempt to return to an earlier tradition of representing meaning, in its insistence on the power of the Word.

The John Brack exhibition from works in the Australian National Gallery collection coincided with the launching of the *catalogue raisonné* of the artist published by Oxford University Press. While not fully representative of Brack's work, this exhibition provides sufficient examples over different media to obtain a sense of his development. André Breton's often quoted statement about the nature of Surrealism came to mind when I surveyed the works, in particular those from the 1970s onwards. He conveniently appended Lautréamont's definition of beauty: 'Beautiful as the unexpected meeting, on a dissecting table, of a sewing machine and an umbrella'. This disjunction of imagery from the 'real' world lies at the epicentre of Brack's art. His work is unusual in the context of Melbourne painting of the 1950s and 1960s, in that it is dispassionate, ironical and non-gestural.

The dissecting table analogy of Breton

helps us to clarify his intention which was to analyze/dissect various aspects of Australian culture in the post-war period. It has always been an art of the surface.

For Brack, none of the myth-making concerns of his colleagues engaged his analytical interests. In a sense he was a more European artist in terms of his irony and certain modernist issues on which he chose to concentrate. For him the image was (and still is) a vehicle for certain artistic observations; the subject, as such, was a hollow shell, *vide* his portraits and shop front installations. The works are curiously without angst and if they initially betray certain French influences such as Buffet and Dubuffet, these influences were to do with the craft of painting — how it can reflect a flat, opaque surface to the unruly quality of contemporary experience.

As his work progressed into the 1970s and 1980s the surface becomes more refined and the observations increasingly removed from quotidian experience. The series of pencils and playing cards are the culmination of a lifetime's work in the analytical laboratory. On one occasion in the early 1980s when I asked Brack what he was working on, his reply surprised me: '. . . the idea of a contemporary history picture like Ucello's *Battle of San Romano*.' It was not until I saw his 1987 show at the Georges Mora Gallery that I understood his intentions. The elaborate constructions of cards in warring factions were his comment on the problems of perspective which had occupied Ucello's mind to the exclusion of all else. In his biography of Ucello, Vasari recounts an anecdote about Ucello's long-suffering wife who begged him on successive occasions to come to bed in the early hours of the morning. The artist doggedly continued his experiments with perspective saying 'Oh what a sweet thing this perspective is!'

At AGOG (Australian Girls' Own Gallery) during August a collective exhibition entitled 'Earthly Delights', dedicated to environmental concerns, was displayed. This exhibition featured the first ambitious work of Lodwick and Campbell in their meaningful kitsch/kitchen art mode. Their printed political teatowels began with the Pope's visit to Australia in November 1986. The work produced for this exhibition was made possible by a Visual Arts/Craft Board grant which enabled the artists to elaborate on their techniques by using five screens for each panel — it is a triptych — with additional paper stencils.

Entitled *The pioneers,* it is an update on McCubbin's heroic triptych *The pioneers.* The three panels are printed undisguisedly on teatowel material — an important distinction between art and craft. The frame is unashamedly vernacular weathered timber, cut to the same proportions as McCubbin's portentous frame. In both instances the frame consolidates the message.

The major event of spring in Canberra is the commissioning by the Australian Capital Territory Electricity and Water Board of a large sculpture by Neil Roberts for the Floriade Festival which opened on 15 September 1990. The sculpture is an 83-metre Southern Cross 'Cricket' irrigator sunk on pontoons on Nerang Pool next to Lake Burley Griffin. The elegant machine spans the entire width of the pool and irrigates the waters.

Neil Roberts began his career as a glass blower and he has worked mainly in this medium in the past. The sculpture has a glass component added to its framework, a sentence written in neon. It is a quote about Australian flora by the nineteenth-century Australian poet Adam Lindsay Gordon: 'In lieu of flowers from your land take wild growths of dream land. Take weeds for your wreath'.

Neil is working in the tradition of the *arte povera* artists, in particular Mario Merz's sculpture which also uses neon as a significant conceptual element. It is a stunningly beautiful and elegant work. The reference from a nineteenth-century poet who was concerned about the difficulties of making poetry out of antipodean flora which had none of the associations of the Old World is a very appropriate conceit. The Australian Capital Territory Electricity and Water Board must be congratulated for its enlightened attitude to contemporary sculpture. I believe that this commission has been such a success that the Board has promised to at least equal the 1990 commission of $22,000 for 1991.

Helen Topliss

JUDITH LODWICK and ELIZA CAMPBELL, The pioneers, 1990, colour screenprinted triptych on linen t-towels, each 75 x 50 cm. Edition of 25.

Helen Topliss is reading for a PhD at the Art History Department of the Australian National University on expatriate Australian artists.

Emigré artist: Tibor Wiener

A collection of significant work by unknown artist Tibor Wiener (1907–1969) has been discovered recently on Sydney's North Shore and is being catalogued by Katrina Rumley and Nancy Underhill.

Tibor Wiener and his wife migrated from Hungary to Australia in 1939 to escape Fascism. Dejected by his inability to adapt to Australian ways and support his family, art became Wiener's main occupation. However, although he studied for a short time at Julian Ashton's, with Desiderius Orban and attended Dadswell's night classes in sculpture, he sought little companionship with artists. Afraid of humiliation despite favourable treatment on two occasions in the mid-1940s with the Contemporary Art Society, he also rarely exhibited.

His work has a strong European sensibility — there are folk elements, a fantasy world of mediaeval cities, sailing boats and clowns — but even his most romantic works reveal the dark, fractured nature of human relationships. As the collection contains over 100 oils, seven sculptures and at least 2,700 drawings, the quality varies but a sureness of technique is evident, especially in the application of thick impasto oil and ink drawings.

When comparing Wiener's art with that of his Australian contemporaries, some of his thematic and stylistic interests enter the current interpretation of Australian art at odd junctions. For instance, the gouache series of haunted faces and the large panels dedicated to the 1960 Student Revolution seem precocious in their rejection of specific references and in the application of paint. The social concerns and visual sources of his work parallel those of Danila Vassilieff, Weaver Hawkins and Josl Bergner, and his connections with the figure studies of Roy de Maistre and landscapes of George Duncan unveil an independent version of mid-twentieth-century European expressionism in Australia.

TIBOR WIENER, Revolution no. 4, 1960–61, oil on masonite, 122 x 123.2 cm, collection I. Wiener

Like many curators, we were reluctant to accept an invitation to visit a home to view the work of an unknown artist, and thank the person whose persistence introduced us to Wiener's work. We plan to exhibit a selection of Tibor Wiener's work in a public gallery, and to assist his widow and daughter in their desire to place his works in public collections.

Katrina Rumley and Nancy Underhill

Katrina Rumley is Curator of the Art Collection at the University of New South Wales and a freelance art adviser

Dr. Nancy Underhill is Head of the Department of Art History and Director of the University Art Museum at the University of Queensland

Postscript

An influx of European artists have enriched Australian cultural life since the middle years of this century.

ART and Australia is planning a special issue devoted to the contribution made by these European emigrants. The issue will focus on those artists who fled Europe immediately prior to World War II or arrived in Australia in the decade which followed. Some have become very well known and are strongly identified with the subsequent development of Australian art. Others such as Tibor Wiener have remained isolated from the mainstream and pursued individual goals.

A representative selection of art and artists will be presented and the theme will be explored from different perspectives.

Dinah Dysart

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1. BARBARA HANRAHAN, Mother 1933, colour screenprint, 75.7 x 57 cm, from 'Shifting Parameters', Queensland Art Gallery, Brisbane. **2. MARGARET PRESTON, Shoalhaven Gorge, New South Wales, 1953,** gouache colour stencil, 55.4 x 46.8 cm, Australian National Gallery; from 'The Prints of Margaret Preston', an Australian National Gallery travelling exhibition

2

1 **CLARE LLEWELYN, Crown of Ferns,** copper and stone with natural hole 100 x 50 cm from 'Image Breaking, Image Making'. Metro Arts Gallery, Brisbane **2. ROBIN WALLACE-CRABBE, Polychrome mannikins, 1983,** oil on paper, 63 x 47 cm, collection Virginia Wallace-Crabbe, from 'Thoughts in the Life of an Axolotl A Survey of the Art of Robin Wallace-Crabbe', Goulburn Regional Art Gallery, Goulburn.

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1. VINCENT VAN GOGH, Head of a peasant: study for the potato eaters, oil on canvas, 39.4 x 30.2 cm, Art Gallery of New South Wales, Sydney, Purchased 1990. **2. KEN WHISSON, Queensland farm, 1958,** oil on composition board, 54 x 62.5 cm, Gift of the Newcastle Region Art Gallery Foundation 1984, Newcastle Region Art Gallery, Newcastle **3. LAURENS TAN, Agrarian love,** welded and found steel, terracotta, 90 x 107 x 127 cm, Orange Regional Art Gallery, Orange

1

1. PETER BOOTH, Painting, 1989, (mountain landscape with snow), oil on canvas, 167.5 x 304.5 cm, Tasmanian Museum and Art Gallery, Hobart **2. GINGER RILEY MUNDUWALAWALA, Garimala (The snake), 1988,** synthetic polymer paint on canvas, 173 x 172 cm, Queensland Art Gallery, Brisbane

Complexity within simplicity?

A subjective view

Most of us have waited a long time for a book illustrating, in colour, a large number of the paintings of Grace Cossington Smith. Memories of the 1973 retrospective exhibition, organized by Daniel Thomas at the Art Gallery of New South Wales have largely faded, and we try in vain to conjure up that glorious exhibition by looking at the catalogue — in which numerous paintings were illustrated but, unhelpfully, in black and white. So Bruce James's book, illustrated with over 100 plates, fills a gap in bringing together and highlighting the splendour of Grace Cossington Smith's œuvre.

On the question of whether the text of this book lives up to the paintings it illustrates, we must defer to the author's own opinion. 'The picture herein presented of Cossington Smith is incomplete' he states in his introduction: 'She is an artist on whom the last word has yet to be spoken. Like some of her historical juniors she warrants, surely, more than one monograph.' Surely. But Bruce James must know that the limited market for art books in Australia means that there won't be another 50,000 word monograph for a long time to supplant his self-styled 'introduction of the most rudimentary kind'.

In his introduction, James elaborately craves the indulgence of his readers. He perhaps felt compelled to begin his book with circumlocutory qualifications because he was aware that, in writing a book on Grace Cossington Smith, he may be seen to be pre-empting Daniel Thomas's well-known plans to follow up the 1973 exhibition with a monograph. Daniel Thomas, 'who fixed forever the Turramurra painter in the ledger of Australian art history' may still write his book on the artist. I hope so. It will be a very different account from this one, even though James admits that any original contribution he can claim 'rises tangibly from Thomas's spadework'.

GRACE COSSINGTON SMITH, Still life with white cup and saucer, 1971, oil on pulpboard, 59.1 x 86.4 cm, private collection.

Bruce James, who is a business partner in the dealership run by Robyn Brady, sets himself apart from any question of a curatorial or scholarly treading-on-toes by claiming to be motivated by 'the same spirit of disinterested enquiry' established by Daniel Thomas's work on the artist. The territorialism which besets so much art historical scholarship is here bravely confronted. James has decided to venture forth in the face of a contrary expectation. There is no book to compare with his, (in the same way in which we can compare, say, James Mollison's book on Fred Williams with Patrick McCaughey's), but it does invite the question — is he the right author for his subject?

In many ways Bruce James is well equipped for this major task. He does a good job of establishing the family context of Cossington Smith's work. Her family was particularly important — most of the sitters for Cossington Smith's major portraits were people who were close to the artist — but beyond this, her early family life really established the milieu for her art which remained constant throughout her life. James has also been able to locate many paintings in private collections which are illustrated splendidly here. At the end of the book there is a useful scholarly apparatus — a full listing of exhbitions and a bibliography.

As an interpreter of the paintings — and descriptive analysis makes up most of the text of the book — Bruce James is not as well suited. In the introduction, James admits to subjectivity (a lapse from critical objectivity he finds defensible in the study of an artistic personality — itself capable of extreme subjectivity) and 'a certain self-consciousness of expression'. Although he expresses the hope that this 'has not compromised clarity of thought', the ex-

treme self-consciousness of his style is the reason the text fails most consistently to help us understand the artist. James describes Cossington Smith as 'an intimidatingly complex figure', which I suppose excuses intimidatingly complex exegesis of the paintings. But is Grace Cossington Smith such a complex painter? Daniel Thomas, in his essay on *The Lacquer Room* in the Bicentennial catalogue *Creating Australia*, describes her as 'a person of profound simplicity'.[1] This is the quality that I think we see in her paintings — they are full of light and clarity. The artist herself once summed up her aim in painting as the expression of colour in light, achieved through separate notes of clear unworried paint.

With painting there is, of course, complexity within simplicity. However, the quiet and deep self-assurance of Grace Cossington Smith's painting seems always to put it beyond the attempts made in this book to analyse it. The text, with its condescending qualifications, its obvious determination to avoid the obvious word and its smartness, sits uneasily with the objects it is describing. Sometimes James points to significant details in the works we might otherwise overlook, but much more frequently his prose is so worried it gets in the way of the painting he is describing. Of the magnificent 1926 painting *Trees*, in the Newcastle Region Art Gallery, James writes:

> The palette, though nature-based, is barbed and electric. The light is other than solar; or perhaps several vying suns infuse the glittering landscape. The ecstatic lozenges into which the foliage contorts as by auratic vibration are as much condoning presences as inert components. . .
>
> This exquisite hydrocephaly would be a congenital trait of Cossington Smith's trees until the late thirties. It is as though they billow with the sacred afflatus of saints, or the sexual one of peacocks.

Here, as elsewhere in the book, the author struggles to make his words illuminate the pictures.

Once the obscurity of such prose is penetrated, there is little here which adds substantially to the known facts about Cossington Smith's life. What came as no surprise, however, was the quality of the works illustrated. Whether Bruce James has done a good or a bad job on the text will probably be neither here nor there to most purchasers of the book. The sheer quality of Cossington Smith's paintings will make it an indispensable addition to any collection of books on twentieth-century art in Australia.

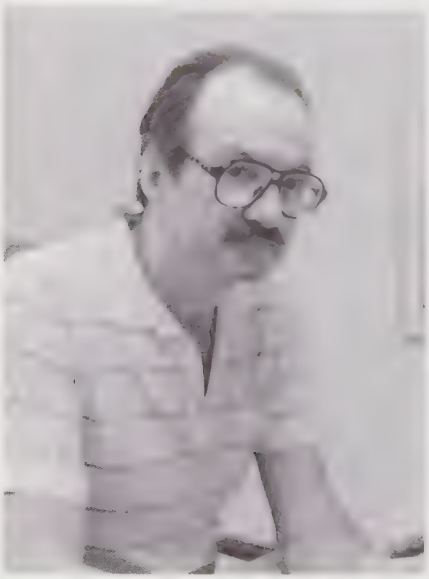
Andrew Sayers

Andrew Sayers is Curator of Australian Drawings at the Australian National Gallery.

1 Daniel Thomas, 'The Lacquer Room,' *Creating Australia*, Art Gallery of South Australia, Adelaide, 1988. p. 174.

Grace Cossington Smith by Bruce James
Craftsman House,
Sydney 1990
ISBN 0947131 353 $90 – hardcover

Tributes
Graeme Sturgeon



Graeme Sturgeon died at the early age of fifty-four on 26 September 1990. Regarded with respect and affection throughout the art community, his loss will be long and widely mourned.

Born in Victoria, Sturgeon trained as an art teacher, and as a painter and printmaker. During the years 1960 until 1980, he painted and exhibited. As Exhibitions Officer at the National Gallery of Victoria between 1970 and 1980, he became an increasingly popular and respected figure in art professional circles in Melbourne.

In the wider context of Australian art, his reputation rests on his writing and his role as founding Director of Artbank. Established by the Commonwealth Government in 1980, Artbank was created to build a collection of contemporary Australian art for lease to government and private clients. In so doing it has provided a substantial support base for young Australian artists through providing an outlet for their work.

So idealistic a scheme might easily have foundered, but with Sturgeon's guidance and direction it has prospered and fulfilled fully the hopes held at its inception — that it should serve to encourage artists and enhance appreciation of their work. The success of the organization testifies to both the artistic judgement and management ability of Graeme Sturgeon.

On a more personal level, it also provides an assurance that Sturgeon could have aspired to any senior art post requiring vision and ability, had fate allowed and ambition so disposed him. Equally, however, he could

have pursued even greater goals in the parallel career of writer, critic and art historian.

For some years he was art critic for the *Australian* and contributed regularly to *ART and Australia* and other journals. He also produced monographs on the work of Alun Leach-Jones and Michael Shannon, a study of Australian landscape painting and other works of lasting value.

His book on *The Development of Australian Sculpture 1788–1975,* published by Thames and Hudson in 1978, broke new and hitherto neglected ground. For the first time Australian sculpture and its history was established as a coherent subject for appreciation and inquiry. (Ken Scarlett's *Australian Sculptors,* prepared concurrently, was published by Nelson in 1980.)

Sturgeon's professionalism was always sustained by deeply felt concerns for people and civilized values.

Sturgeon's *Contemporary Australian Sculpture,* issued after his death, brings his account to date.

Sculptors would honour the memory of Graeme Sturgeon for *The Development of Australian Sculpture 1788–1975* alone and — such was the dearth of information available previously — almost irrespective of its literary virtues. In fact, Sturgeon's writing is lucid and fluent, free of jargon and pleasurable to read. Indeed, everything he wrote could be enjoyed both for what he said and how he said it.

The greater the regret then for a voice now silent.

He liked to travel and had planned a book on Venice, a favourite city. A labour of love but not exceptional in that respect. Sturgeon's professionalism was always sustained by deeply felt concerns for people and civilized values. It could be said that everything he wrote and indeed everything he set his name to was a labour and reflection of love; love of art, love of truth, love of life.

Lenton Parr

Eleanore Lange

It is difficult to write briefly about a life so full of activity and investigation; a creative mind so complex.

Sculptor, art theorist, and teacher, Eleonore Henriette Lange was born on 28 October 1893 in Frankfurt-am-Main, Germany. She died on 20 August 1990 at Our Lady of Consolation home in Rooty Hill, Sydney, where she had been cared for since her admission in 1965 by the Sisters of the Franciscan Missionaries of Mary.

In Germany, Lange studied sculpture under Karl Stock and the 'science' of art under Hans Cornelius. She explored the theories of Gōethe, Einstein and Rudolph Steiner, and knew well the work of contemporary artists such as Kandinsky, Mondrian and English sculptor Eric Gill. Lange practised both as a sculptor and a teacher. She taught in a government experimental school and during World War I worked with shell-shocked soldiers.

In 1930 Lange moved to Australia bringing with her a highly developed approach to the concept of art, which she outlined in her unpublished thesis, *On the Spectral Colour Forms: An Outline of a Theory on the Physical and Biological Function of Art,* written probably between 1936 and 1939. In it she argued for the 'scientific' interpretation of the artistic process, its social function and importance as a spiritual expression. Central to her thesis was the idea that an understanding of 'truth' may be reached through the study and contemplation of pure colours isolated through the glass prism.

Lange settled in Sydney, where her approach to art aligned her with the Sydney modernists — artists such as Frank and Margel Hinder, Dorrit Black, Ralph Balson, Gerald and Margo Lewers — and particularly the George Street group. In a letter written to Sister Carmel at Our Lady of Consolation home after the artist's death, Frank Hinder described Lange's coming into the group as 'a gale of fresh air'. A number of her sculptures were exhibited in group exhibitions in the 1930s and she became the main inspiration for the exhibition of the Sydney modernist group, 'Exhibition I', at David Jones Art Gallery in 1939. She wrote an eloquent foreword for the catalogue and exhibited two sculptures.

Throughout the 1930s and 1940s Lange lectured and wrote extensively. A number of her articles were published in *Art in Australia.* In the early 1930s she put considerable energy into creating and operating a marionette theatre. Around 1938, Lange spent some months teaching on a small island off the coast of Papua New Guinea, and from 1947 to 1954 she taught part-time and then full-time at Frensham School in Mittagong. Although in her early life she practised Protestantism, she became increasingly interested in Catholicism and was baptized a Roman Catholic in 1946. It was also around this time that she returned briefly to Germany.

The most important of Lange's sculptural projects was her plan for a memorial garden for Dr Walter Duffield, the first director of Mount Stromlo Observatory in Canberra. The central element in this walled garden was to be an over life-sized figure cast in glass — the *Seraph of light* — through which light would be transmitted and emitted in bands of pure colour. The visitor would approach and contemplate the work through a 'telescopic' gate. In this fantastic and exciting plan, Lange was attempting to express the full range of her theories about art. The project was never realized, but preliminary sketches, scaled drawings, detailed descriptions and a plaster model (now in the collection of the Australian National Gallery) remain as evidence of the vitality and innovation of this work.

While she wished to be known as a sculptor first, Eleonore Lange clearly saw the importance of her role as a teacher, and there will be many who remember with appreciation her enthusiasm for and vast knowledge of art.

Helen Maxwell

Treania Smith

Treania Smith, B.E.M., partner in and director of Macquarie Galleries, Sydney from 1938 to 1978 and influential patron of Australian art, died on 21 September 1990 in her eighty-ninth year.

The profession of 'Artists' Representative' was the field in which she earned her living over that period. During her association with Macquarie Galleries, it was solely the representative and agent of artists whose work it showed and sold on commission; it never became involved in dealing in art, regarding that as an operation in fundamental conflict with its obligations to the artists for whom it acted.

The term 'patron' is not generally used to describe the proprietor of a commercial gallery, but in Smith's case — in the sense of protector or supporter of a cause, institution, art or enterprise — it is entirely accurate.

The only child of Edwin Evan Smith, Treania was educated at Presbyterian Ladies' College, Melbourne and pursued tertiary studies in art, first under Max Meldrum, and then at the Edinburgh College of Art.

On her return to Australia, she joined the staff of Macquarie Galleries as assistant to John Young, the Gallery's founder. Two years later in 1938 she formed a partnership with Lucy Swanton to take the business over.

This was the beginning of her enormous contribution to the climate of integrity and confidence — free of mercenary pressures — in which art in Australia developed throughout the next four decades.

During her association with Macquarie Galleries, it was a potent force in nurturing the modern movement in Australian art; for more than half her term it was the only public platform and outlet for its artists apart from annual exhibitions of sundry art societies. Throughout the 1930s, 1940s and 1950s it was the heart and lungs of the art world in New South Wales.

Treania Smith with her Grace Cossington Smith painting at home at Whale Beach, Photograph by Lorrie Graham, courtesy John Fairfax group

Commercially it was the most frail of enterprises, surviving only as a result of the continuing loyalty of its artists and the modest financial expectations of the partners. Artistically it was an institution renowned for integrity and the quality and courage of its exhibitions. Macquarie Galleries established an artistic philosophy of excellence and a code of ethics in its dealings with artists and collectors which was publicly acknowledged only recently by Frank Watters as the model on which his own much younger but equally respected gallery was built. It would be difficult to overstate the influence or ambience of the place in those days as an oasis in and out of which drifted the afficionados of all the arts in Sydney.

Its connections spread widely interstate; between 1945 and 1955 the Gallery mounted a number of major exhibitions representative of the best contemporary painting in Australia and took them to other capital cities at that time starved of access to contemporary art — Melbourne, Adelaide and Brisbane. These exhibitions were events of great cultural importance, and many works originally included may be found in State Gallery collections in these cities.

Treania was at the height of her vitality and influence over these years, one of a small band of tastemakers in Sydney. As her business partner by that time perhaps only I knew how poor she was, but economic limitations never detracted from the style she brought to every aspect of her life. She wore her chosen lifestyle with great panache and — I would say — gallantry. The ambience of her attic room at Denholm in Darling Point and the flair of the parties she gave there were legendary.

She was a devoted and caring daughter. Both her parents lived to a great age and almost every weekend was dedicated to them at their cottage in the Blue Mountains.

Periodically there were the visits of Clive Bennett when the P&O liner on which he was Purser docked for a few days in Sydney. Theirs was a long and loyal relationship, faithful in its fashion over 50 years or so. One of Clive's principles was that it was not fair for a seafaring man to marry. He held to this tenet and it was not until he retired from the sea that he and Treania married. Even with their late start they had a quarter of a century together as man and wife.

It would be fair to say that all Treania's friends and associates weathered some rough seas. Fiercely honest, intuitive rather than logical, inclined to act first and think afterwards, her responses were never dull and often fiery. She had an acute instinct for the spurious and the phoney, in both art and people. Conversely her ready recognition of honesty of intention in art was brilliant and her respect for the genuinely personal artistic statement unstinting. Her reverence for art was total, and over her long life as its votary she imbued countless others with that reverence. All of us who value the health and well-being of art in Australia have cause to be grateful to her.

Mary Turner

Jenny Wat

Ashley Crawford

During the early 1980s, Jenny Watson's work had something of a chameleon nature which inspired both debate and doubt. Described as fickle by some: it was claimed that she is an artist of the *zeitgeist*, changing her approach unconsciously as the (art) world changes around her. Watson changed colours, from early feminist concerns to working with appropriation and quotation, then changing to a more vigorous style when the trans-avant-garde became the rage. In more recent years the stylistic traits of Watson's work have stabilized. Early biographical imagery and the use of words have remained, while experimentation of form or style have been replaced by predictable iconography.

Watson's retreat from extreme experimentation has coincided with a far wider critical and commercial acceptance. Perhaps the highlight of this acceptance was her win of the prestigious, but traditionally conservative, Portia Geach Memorial Award for women artists in August 1990. For Watson, the entering of a 'very contemporary painting in a very traditional prize' is a matter of imperative, to lessen the gap between traditional figurative work and contemporary styles and ideas. The Portia Geach Memorial Award is, however, a suitable venue for Watson, given her position on the role of women in contemporary Australian art. Watson sees herself as standing for a cause.

The Award was established in 1962 in honour of a pioneer woman artist and militant feminist, who campaigned for the rights of the housewife. Watson's 'political' position sits alongside her references to the domestic position of women in her work. Her winning entry also reveals something of Watson's cheekiness in the face of tradition — it is a self portrait in a prize devoted to portraits of 'some man or woman distinguished in art, letters or the sciences'. Watson said, 'I am the subject, which is a woman distinguished in the arts, science or letters, and I'm also the portrait painter.'

Watson's involvement in a highly traditional prize comes as a curious twist from her position as an avant-garde artist earlier in her career. The shifts, running through feminist concerns to conceptualism and expressionism, make for a complex mix. Watson says:

> I think that's what artists do . . . pick up on the collective unconsciousness . . . in terms of style and form and colour and the more formal things . . . they anticipate what things are going to look like. So when artists are working on ideas, six months or a year or, in some cases, two or three years later, it looks right.

This lapse can be an even more extended

opposite
JENNY WATSON, Concert for one, 1989, oil and gouache on Belgian linen, 150 x 120 cm, Photograph courtesy City Gallery, Melbourne.

JENNY WATSON, 37 Keor Street, Blackburn, 1976 (large version), oil on canvas, Photograph courtesy Roslyn Oxley9 Gallery, Sydney.

time depending on the artist's vision and the current climate, says Watson, pointing to the gradual recognition of her peers such as John Nixon, Mike Parr and Peter Tyndall.

> Then all of these disparate areas that appear to be working separately come together and a new art movement is formed . . . I never used to sell paintings at the time of exhibiting, and then two or three years later I would sell them because the culture around them has caught up. This has only just begun to change really.

Watson's choice of subject has ranged from the image of Twiggy from a Richard Avedon photograph (which appeared in paintings in 1979 and 1980) and followed a succession of stylistic approaches which ranged across the late Modernist period. The houses and Twiggy, amongst the last of her stretched canvas paintings until 1984, used centralized pop-oriented images. From 1980 to 1983, the paintings became scattered installations incorporating scrawled words and more personalized autobiographical elements.

When the trend in Europe was towards a new classicism and a degree of Romanticism, Watson blended an element of romance with her fascination with crude technique — a combination that resulted in an outpouring of work largely under the theme of Alice: a specific self-portraiture using Lewis Carroll's fictitious figure, and the *Aristocrat*, a figure that was one summation of Watson's self-perception: the other alter egos illustrated in her painting include the horse and the bottle. The ongoing obsession with self-portraiture and 'the particularization of self to then say something more universal' remains. It is all self-portraiture of a type, influenced by the times and current happenings.

> When I first did the horses I thought that that was simply about horses, the nature of horses and my horse in particular. But now that I am directly using a self portrait all the time, I realize that the horse was in fact a self portrait, even some of the people from the Crystal Ballroom days — it was through them that I was expressing something about myself and the times.

Alice in Wonderland has been a source of fascination for artists for many years and Watson's use of the 'Alice' figure is part of a long tradition. She admits to having had a poster on the wall of one of Charles Blackman's *Alice in Wonderland* paintings at the time of her own Alice series.

> But it really just came about with the self portrait of myself standing at a window – you remember those sort of dreamlike images? A little girl or a teenage girl or a woman at the same time and then somehow the extension of the dress, that dress shape, came to suggest *Alice in Wonderland* — it came from that image.

The *Aristocratic lady* came from Watson buying a black dress that she began wearing all the time and which then found its way into her work. From that developed the theme of living in St Kilda and the subcultural environment, the idea of being a 'displaced aristocrat'.

> There seem to be a few people who are sort of coming 'out of the gutter' and thinking, 'There has to be something better for us because We Are Aristocrats'. Artists should be treated properly and they should be financial and that change in the artist's self-perception is a major feature of the 'eighties . . .

But the growing commercial success Watson has experienced personally has not, she says, affected her approach to working. When asked about the 'underdog' years, Watson says:

> I think that you learn to work creatively during the fifteen years when you're selling very little — when you learn not to compromise at all . . . I think that is a real hallmark of the creative personality; you develop the way that you see fit and then society has to either accept it or reject it.

An element of the personalization of Watson's paintings is indicated by the use of language, quotations, snatches from books and films, and her own signature — expanded to become a focal point for the work. The use of language harks back to such early works as *Dream palette*, 1980, and *Conversation piece*, 1981, and is still present in the Portia Geach winner, *Concert for one*.

> I've always been interested in language. I read a lot and I like the way words look on a page. I also like song lyrics. I started using language in 1977 with the address on the front of the house paintings and it emerged again at different times, but the first time that I really consciously used it as *essential* to the

JENNY WATSON, Alice in Tokyo, 1984, oil, acrylic, ink and horse mane hair on hessian, 208 x 170 cm, Photograph courtesy Roslyn Oxley9 Gallery, Sydney

JENNY WATSON, Transport, 1983, oil, acrylic, ink, charcoal, conte, cord on hessian, 274.3 x 304.8 cm, Photograph courtesy Roslyn Oxley9 Gallery, Sydney.

> work was with *Conversation piece* in 1980. Then in *Dream palette* I used slabs of text from a dream journal and basically since then the issue of words, slabs of text, the actual *look* of handwriting itself is integral to the work. It is another layer to the work so that if someone were to look at my work they could say: it's about painting, it's about self-portraiture, it's about psychology, it's about handwriting, it's about a sort of personalized signature.

It has, she says, become integral — the quotes used in the paintings becoming the initial communication between viewer and the painting:

> They come from newspapers, TV, some of the things I dream up and write down and I just keep a pile of papers and then when I'm doing a painting and I want something for it I go through the sheets and I find something that is suitable . . .

She argues that her use of text is well removed from the theoretical 'conceptual Sydney trendy sense' which became predominant in the early 1980s.

> I have a training in the early 1970s, and at that time thinking about art, conceptual art and language, were very important items to come to grips with. So it is a really hardcore input, but . . . it's almost as though I've worked as a filter. Language affected me, but as a woman the way that I then used the text was in a completely expressionistic, diaristic — I see it as a very *female* way.

The female element has gone beyond the choice of imagery through to the actual incorporation of such materials as velvet as a painting surface, a material historically linked with feminine softness.

JENNY WATSON, Death of a horse, 1989, oil, indian pigments and attachments on Belgian linen, private collection. Photograph courtesy City Gallery, Melbourne.

JENNY WATSON, Self portrait as a narcotic, 1989, oil, indian pigment and collage on Belgian linen. Photograph courtesy City Gallery, Melbourne

> I'm at the stage now where I can use the strength of being a female because I do not have to worry about whether it looks like modern art, and all of those thinking processes that you go through as a young artist.

In the early 1980s, at the height of the Art Projects movement, the theme of anti-art-as-object became a strong influence on artists such as John Nixon, Tony Clark, Ania Walwicz, Brett Colquhoun, Peter Tyndall and Jenny Watson. In the mid-to late-1980s this devil-may-care attitude towards the art work has changed as both cultural and fiscal value has been recognized within the works.

> I think the importance of the 'We use any materials. we will hang an unstretched canvas on the wall, we will use paints that won't last a long time' — I think that that was an essential, almost debunking, of the idea of what the painting 'should' be made of. It was *essential* at the time, almost like punk music. Then of course once the gesture is made, I guess you then start to refine the language that you have created.

Art Projects, she says, was analogous to the Crystal Ballroom where both the 'best art and the best music were happening — known only to a minute audience with no power, no money and no influence. But we all know it now ten years on because all of the references go back to those places.'

> I knew that I was creative when I was young, but I did not know which way it would manifest itself. I was allowed to go to oil painting classes when I was thirteen (my parents thought that would be a good thing to do) but I did lots of other things too. I used to dance around the back yard to classical music and re-enact things that we'd seen on TV in the 'fifties and sing. I was also horse crazy. The creativity could have actually gone any way, and I've been able to use the paintings as a channel, almost like a funnel to put all of that stuff into it.
>
> You do get to a point where you know that you can do it. I feel good, I feel as though I have been doing my real work, my best work, for the last five years and now it is really sparking, it is almost like a gem forming — it takes thousands of years for the coal to become a diamond, then the diamond forms, it is taken out of the earth and made into a stone and then it sparkles . . . and the creation of a person or an artwork are the same. You do it and do it for ten years and then you finally get into your own work and you get control and then it really starts moving.
>
> In some ways it has taken the place of religion. I think that what people want is something to take them out of themselves, and religion used to provide that . . . Art has taken the place of religion.

For Watson it seems this refinement is paying off. In the early 1980s she and her peers established their own alternative exhibition spaces in a bid to show their work in what was a very conservative climate.

Today, along with regular exhibitions at Roslyn Oxley9 Gallery in Sydney and Melbourne's City Gallery, she is represented in Europe by Galerie Hilger in Frankfurt and Vienna and in North America by New York's Anninanosei Gallery. Times, like the paintings themselves, have changed.

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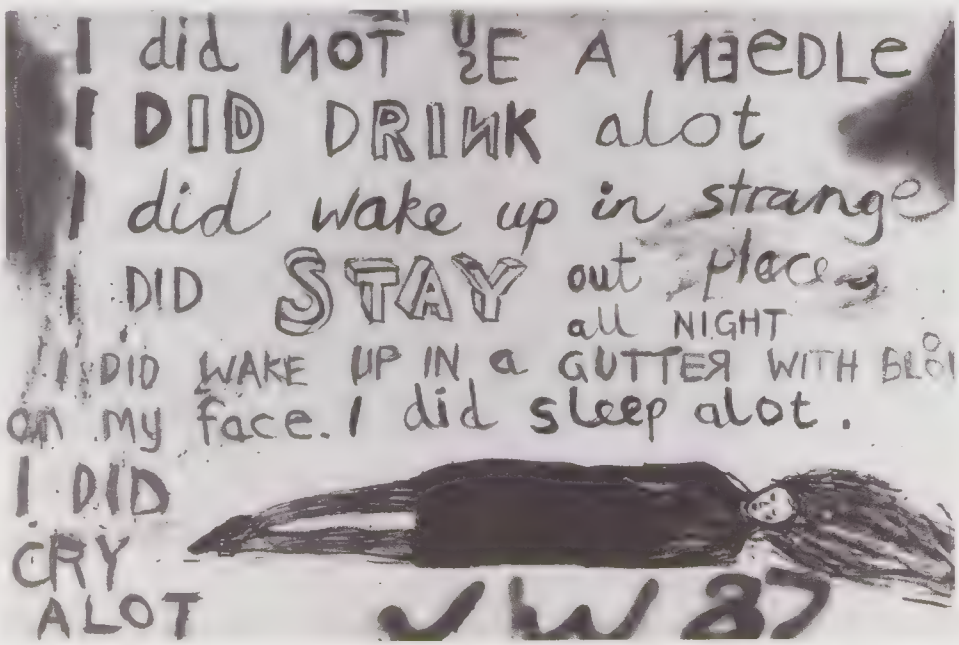
I did NOT USE A NEEDLE
I DID DRINK alot
I did wake up in strange
I DID STAY out places
all NIGHT
I DID WAKE UP IN a GUTTER WITH BLO
on my face. I did sleep alot.
I DID
CRY
ALOT

JENNY WATSON, I did not use a needle, 1987, oil, acrylic and gouache on cotton duck, Photograph courtesy Roslyn Oxley9 Gallery, Sydney.

Nature, Life and MARGARET OLLEY

Bettina MacAulay

In his late years, Lloyd Rees occupied a place of artistic honour and affectionate regard seldom accorded to a living Australian painter. It went far beyond a mere *succès d'estime*. If he has a successor growing into a similar role among women artists, it might well be Margaret Olley.

This may seem a little puzzling from casual observation of the career of this warmly gregarious and energetic painter of still lifes and interiors. To understand why, it helps to reflect a little on the earlier experience of still life, a genre which Olley has manipulated and extended in this country.

Since the elder Pliny (first century A.D.), still life painting (*nature morte* to the French), though never terminally ill, has often enough been on sick report, obliged to parade its own nature. It is a hardy-sickly plant that suffers recurringly from a critical decline and from pejorative, even prejudiced, assessment; but one that endures nevertheless.

To this day, we can detect some residual notions about still life that were seeded in the Western mind by Pliny, mainly in the *Naturalis Historia*, the first encyclopaedia.

MARGARET OLLEY, Portrait in the mirror, 1948, oil on board. 54.5 x 72 cm. collection of the artist

His acme in painting was Apelles, the fourth century B.C. portraitist, and his other favourites (Zeuxis and Pausius for example) were innovators whose subjects advanced still life technique while depicting history and myth. However, in Pliny's politically judicious and definitive interpretation, themes of human ego and hubris dominated the minor art form of still life.

A former cavalry and fleet commander and lawyer, Pliny had a capacity for making useful mistakes. In his judgement of still life, he bequeathed a legacy of some theoretical confusion. Perhaps it was Pliny's enduring contribution to the Western reception of still life that he problematized questions of value.[1]

On one hand, Pliny held the contemporary Roman pragmatist's views on the rank ordering of subject matter. On the other, he was much seduced by technical virtuosity and the depiction of light and atmospheric effects. But he could not accord a high place to the evidently pictorial, to an art form so closely associated with visual trickery, with *trompe l'oeil* or illusionism. In the end, politics, power and *dignitas*, the prima-

MARGARET OLLEY, Protea and red apples, 1989, oil on composition board, 76 x 101 cm, private collection, Brisbane.

MARGARET OLLEY, Late afternoon, 1972, oil on composition board, 90 x 122 cm, collection of the artist
Photograph by Robert Walker

cy of human presence, won out (or so it appeared) over other aesthetic and philosophical receptions of art.

This potential for critical ambiguity discloses itself in the evidence of the centuries following the re-emergence of still life during the Renaissance, some would argue even before Alberti gave his imprimatur to the prime place of history painting. At first, still life was subordinate in religious and mythological painting, but gradually moved towards an autonomous role.[2]

As it did so, Dutch artists of the seventeenth century radically altered the local ethos of still life, as allegory gave way to decorative elements, thus providing 'the most tangible expression of a society in transition from Protestant austerity to mercantile abundance'.[3] This politico-economic approval of Dutch still life was soon subverted in France, and later in Holland itself, by the hierarchical classifiers who consigned still life to painting's lowest rank as lacking in soul and possessing a fundamentally subsidiary nature.

In turn, still life came into a lowly place in the French and English academies. The 'mechanical perfections' of still life were castigated by many academicians into the eighteenth century, Sir Joshua Reynolds dismissing it for appealing to the eye rather than the mind. Much later, Marcel Proust answered Reynolds's argument by pointing out the democratizing use of everyday objects by Reynolds's near-contemporary, Chardin, who became a model for the nineteenth-century painters of still life.

The eventual collapse of the hierarchy of genres from the 1820s on was the essential factor in the emergence of still life painting as a genre with the sanction of the critics.[4] (Despite this, and a role for our own time as arguably the 'century of the still life', the reception of the genre remains beset with vicissitudes.)

With the advent of the modern movement, and the example of Paul Cézanne, a Cartesian among painters, still life painting was freed, through observation and the senses, to enter further into philosophical explorations of the relation of knowledge to perception, and 'reality' to appearance.[5] The way was open to make further essays into the contexts for still life, to reflect on the role of interiors, of human presences and absences, and to consider the nature of the perceiving self.

The history of still life may warn its adherents to be modest, even circumspect; yet it also frees them to achieve the contemplative self-recognition of a 'retired' detachment — even, some critics have thought, to achieve a 'purity of apprehension' which puts the genre above its competitors.

A sharply observant, much-travelled artist (in France, Italy, Portugal, Spain, England, Papua New Guinea, Malaysia, Cambodia, Thailand, Bali, Turkey, United States, Crete, Egypt, China, Russia, and throughout Australia),[6] who is also a habitual attender of major exhibitions and retrospectives in world art capitals, Margaret Olley has come firmly into possession of

MARGARET OLLEY, Yellow interior, 1989, oil on board, 61 x 76 cm, collection of Philip Bacon, Brisbane.

her heritage as a painter of still life, with a clear idea of her antecedents. Gallery professionals and peers esteem her superb technical accomplishments and clearsighted objectives in painting, and value her sympathetic interest in other artists, the Australian and international art worlds, and the unique cultural milieu of her extraordinary home in Sydney's Paddington.

By the beginning of the 1990s, aided by her legendary energy, Olley had become a subversive artist who usurps and appropriates subject matter and techniques to formulate a unique reinvention of genre.

Her persistent mark is a complicated 'abundance', and through it she has appropriated portraiture, landscape, history — and much else besides. It is not the economy-based super-abundance of Dutch still life, but a many-sided response developed over the decades.

In Margaret Olley, abundance is both affirmation and denial. It celebrates the fullness of human life in its rational Apollonian and passionate Dionysian aspects, referring obliquely to cyclical critical indecision over the primacy of 'eye' (an intrusion of the senses) or mind in still life.

Abundance in Olley's speculative view of natural and inhabited worlds encompasses the senses, mood and emotion with a calculated flamboyance. Temporality, the inner life, the role of the private, human presences and absences, the perceiving self, and reflection, together with a variety of deprivations, are all mediated through her approach to technique, and her personalized symbols, references and appropriations. It is a global, urban-provincial abundance that draws together diverse modes of living and art across many centuries and cultures.

Frequently recurring subject matter symbolically calls up universal themes of still life, such as fertility and transience. Olley's paintings reveal a ubiquitous fruitfulness (sun-coloured fruits, and flowers such as marigolds and other sunflowers; lemons, mandarins, and oranges, and also

MARGARET OLLEY, Early morning interior, 1973, oil on composition board, 90 x 122 cm, collection of Lady Dunlop, Sydney. Photograph by Robert Walker

pomegranates, quinces, and pears); or evanescence (still life *per se*, cut flowering and fruiting branches — and artichokes); or devotion, which might be read as professional commitment and dedication to the artistic spirit (lilies, daisies, cornflowers, ranunculi, and other symbols of constancy, purity and spiritual or heavenly realms).

Nature in Olley's canvases may also show optimism (flowers as symbols of hope, cherries), worldly apprehension, or pessimistic knowledge (apples, anemones, dandelions), the artist once more depicting, through a body of work, a roundedness of artistic and human experience.

There is a pattern of deliberate choice and serendipity in these symbolic associations. Seasonal fruits and flowers appear by accident or for convenience, but there is design in playing off the evidence and detritus of natural and human seasons. Reworking traditional symbolic devices in a different hemispheric environment, Olley creates tension that dislocates meaning and introduces contemporary ambiguities. At times, we find that Olley's most seductive, lushly coloured and glossily sensuous still lifes contain healing herbs, wildflowers, or poisonous plants.

Tension is increased by the insistent, heightened presence of warm colours in her work, and the controlled interplay of warm and cooler colours, so that amplitude — even apparent excess — in colour and the discrete elements in subject matter demonstrate mastery in form and colour theory. It is for the sure orchestration of such complex effects, for the harmonization of many notes, that Margaret Olley has been called 'a symphonist' by James Gleeson.

Olley's girlhood was spent in the tropical and sub-tropical environments which inform her distinctive tonal colour. Born in 1923 at Lismore, she lived in Tully and Murwillumbah before settling in Brisbane. After art tuition there she moved to Sydney in 1943, to study art at East Sydney Technical College. Following art prize and exhibition successes, and the traumatic publicity over William Dobell's 1948 Archibald Prize-winning portrait of her, Olley left for Europe in 1949. For many years after her return in 1953 she divided her time between Brisbane and Sydney, where she has lived since the 1970s.

At first Olley worked in several genres. From the 1940s to the 1970s she undertook portraiture (usually in domestic interiors with still lifes), some nudes, landscapes, marine pictures (gouaches, watercolours, monotypes and oils), domestic, ecclesiastical and public architecture, cityscapes, drawings, and travel sketches, as well as still lifes, usually with limited contexts.

Her later portraits (mostly female) tend to shrink to framed drawings or prints, as backgrounds to still lifes which dominate the picture plane. At times, framed portraiture, or sculpture within the work sets up a dialogue with a foreground portrait.

Early in the 1970s Olley's work, as well as incorporating portraiture (even as incidental sculpture), took in landscape as

MARGARET OLLEY, Homage to Manet, 1982, oil on composition board, 76.2 x 101.6 cm. collection of the artist Photograph by Robert Walker

framed paintings on the walls of her domestic interiors whose windows look onto a wider world. The real portraits now more clearly became objects from nature and their relationships with actual or suggested human presence. Floral and horticultural nature began to invade Olley's interiors, frequently uniting inside and outside organically in ways that explore and reinforce this theme of natural abundance as in *Interior IV* and *Interior VIII,* 1970. They represent an inward shift from the high colour of 1950s exteriors, such as *Cane farmer's house,* 1955. The later 1970s and earlier 1980s consolidate the artist's engagement with historically omnipresent themes in still life and interiors.

In recent years Olley's mood has become graver, a touch ascetic perhaps, but incorporates many of her earlier concerns, as in *Yellow interior,* 1989. Over several decades, interiors reflect the ebb and flow of the artist's inner life, and it is through interiors, particularly those from 1972 on, that we may observe Margaret Olley's mature reflections on her work, and its relationships with the heritage of still life. Several include sculptures which have qualities of stillness or the archetype.

Yellow interior, one of many paintings employing representations of works by other artists, telescopes Henri Matisse's inventory and meditative spatial focus in *The red studio,* 1911, and *Harmony in red,* 1908, and a painting by one of her early teachers, Jean Bellette, with Olley's reinvention of perspective and colour to emblematize her artistic journey. By using the most abstract of Matisse's 1911 studio interiors, Olley counterpoints the growing abstraction of her own, when compared with the elegiac interiors from 1972, such as *Late afternoon, Afternoon interior, Night interior,* and *Interior I,* which memorialize her close friend of many years, the painter David Strachan, and the related *Early morning interior,* 1973. This latter painting is another fine evocation of mood and feeling. Through her investigations into the mental dimensions of the interiors she inhabits, Olley is effectively constructing her own encyclopaedic geography as an artist.

Olley has made frequent, sometimes indirect, allusions in her painting to the artists she values and has learnt from, such as Chardin, Manet, Bonnard, Cézanne, Matisse, and Goya. An early work, *Pink pa-*

per and kippers, 1947, shows the influence of Cézanne via Jean Bellette, with the substitution of Matisse for Bellette in *Mandarins and kippers,* 1973. Several works incorporate art postcards, while others show technical and sometimes stylistic influences employed in explorations of mood.

One of Olley's most direct allusions is *Homage to Manet,* 1982, which retains something of the magnetic psychology of Manet's *The balcony.* Olley seizes and reworks the poster image of the original and a catalogue cover detail of Berthe Morisot above and behind a still life with overtones of *vanitas.* In canonizing the painter who once said he wished to be the St Francis of still lifes, Olley achieves both intensity and stasis.

This pattern of constant dialogue with art and artists pervades Margaret Olley's thinking and artistic practice, so that, if we look back far enough, we find connections with the earliest phases of still life as it re-emerged from the mists of antiquity.

In one of the early Renaissance examples of quasi-emancipated still life, a work by the fifteenth-century Netherlandish painter Hans Memling in the Thyssen-Bornemisza Collection, the motifs may be closely identified with those reworked by Olley.

Memling's work shows flowers, symbolic of the Virgin, in a majolica jug with a Christian inscription. The jug is set in a niche and stands on a prayer rug woven with Christian motifs. The flowers are the white lily, iris (or sword lily, which refers to the Mater Dolorosa), and blue columbine (of the family *Ranunculaceae*) which is a symbol of constancy.

There is an historical continuity, combined with contemporaneous reality, in the motifs of Olley's paintings. The prayer rug becomes the kelim rug of *Clivias,* 1984, the niche turns into the shelf and table of the domestic interior, the Christian inscriptions transmute to sculpture and evidences of inner life, the jug has been democratized by Chardin and his nineteenth- and twentieth-century successors, and the flowers more or

MARGARET OLLEY, Cornflowers and pears, 1982, oil on composition board, 74.5 x 105 cm, private collection, Sydney. Photograph by Robert Walker

less secularized. If Olley's works convince, it is in part because of their dynamic relationship with her heritage.

Margaret Olley's critical reception, modestly extensive but relatively quiet, and often overshadowed by interest in portraits of her (by William Dobell, Russell Drysdale, Donald Friend, Ian Fairweather, Judy Cassab, and Kevin Connor), entered a new phase in 1990. A retrospective of 59 works was exhibited at Sydney's S.H. Ervin Gallery and later (54 works, plus the Fairweather portrait) at the Brisbane City Hall Art Gallery and Museum and in Lismore (Olley's birthplace). A 180-page monograph titled *Margaret Olley,* by Christine France, illustrated in colour (36 plates) and black and white by a selection of work spanning the artist's career from 1947–89, was published by Craftsman House in Sydney. The first book-length survey of Olley's life and work, it includes a biographical chronology, list of exhibitions, prizes and collections, and bibliography.

Interest in the work of Margaret Olley grows as she continues to paint confidently about nature and life. Put in another way, her subject, as Pliny prefaced the *Historia Naturalis* to his friend Titus, has become 'the world of Nature, or, in other words, Life'.

1 On this point, see Andrea Gasten, 'Dutch Still-Life Painting: Judgements and Appreciation', *Still-Life in the Age of Rembrandt*, Auckland City Art Gallery, 1982, p. 13 ff.

2 Charles Sterling, *Still Life Painting from Antiquity to the Twentieth Century*, Harper & Row, 1981, quoted in Roger Malbert, *It's a Still Life*, British Arts Council, London, 1989, p. 4. Critical differences over the significant details of the emergence of still life as an independent genre continue

3 John McDonald, 'The origins of flower power', *Sydney Morning Herald*, 15 September 1990, p. 86

4 Gasten, p. 17.

5 Malbert, pp. 5–6.

6 Christine France, *Margaret Olley*, Craftsman House, Sydney, 1990, p. 169.

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WATERCOLOUR IN CONTEMPORARY AUSTRALIAN ART

Andrew Sayers

In 1943, in one of his frequent outbursts on behalf of the cause of modern art in Australia, Adrian Lawlor described 'lymphatic watercolourists' as part of the 'great sub-mental Australian "art loving" public'. This wasn't a surprising categorization — two of the most respected watercolourists of the time, Lionel Lindsay and Harold Herbert (also art critic for the Melbourne *Argus*) were extreme conservatives. Furthermore groups of watercolourists, such as the Australian Watercolour Institute, were full of traditionalists, men and women who believed in the tradition of English watercolour painting. Watercolour, like etching, had a compromised reputation for the young modern artists of the 1930s. It was associated with anglophilia, purism and sloppy old men.

Adrian Lawlor's censure draws our attention to a unique feature of Australian art until the 1970s — that watercolour painting was never seriously considered a modernist medium. There are examples, of course, which contradict this view — works by Frank Hinder, one of the early Sydney abstractionists, by Grace Cossington Smith, by Robert Klippel, Godfrey Miller and Tony Tuckson spring to mind — but there was never enough nor sustained work in the medium to overcome the prevailing suspicion of watercolour as the province of the traditionalist, the flashy technician or the fussy amateur. When Henry Salkauskas joined the Australian Watercolour Institute in the 1960s he posed the question, 'Why can't you approach that medium in today's terms?' He set about making watercolours which were larger and bolder and blacker than those previously produced in Australia, but his example, with the exception of the consistent and successful watercolourist Eva Kubbos, was unusual.

What accounts for the indifference or hostility to watercolour which many Australian artists have shown? First, I think for many artists in Australia until the 1970s, modernism was more an obsession with form than anything else — defined form, coherent form, ordered form. In this context the spreading, amorphous, transparent qualities of watercolour were not valued. In the 1920s young Sydney artists were told that 'a good drawing tinted is far more es-

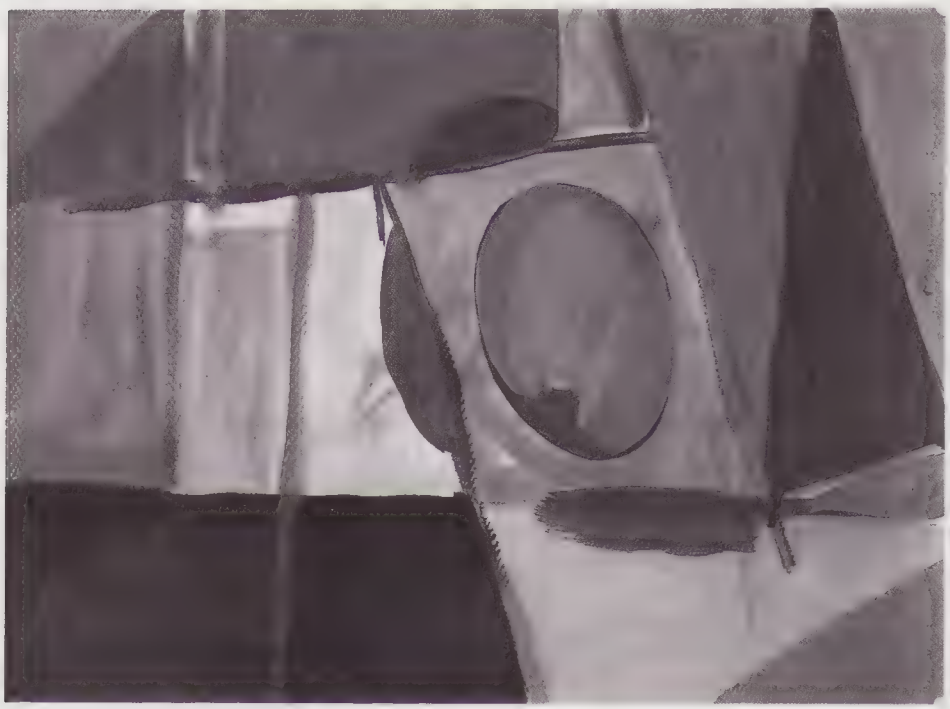
SIMON BLAU, Suburban abstraction no. 8, 1990, watercolour, gouache on paper, 56 5 x 73.5 cm, Collection Australian National Gallery, Canberra

sential than a sloppy watercolour'. George Lambert, whose phrase this was, also railed against the tendency to what he called 'kaleidoscopic debauch', an evocative description of bad watercolour painting. For him, as for many of his followers — who were large in number and devotion — watercolour washes had to be contained within a structure of lines; it was essentially a process of applying pale tints to pre-ordained form. A good many Sydney artists continued to follow this Slade school view of watercolour long after Lambert had died and his influence had faded. We might use an artist such as Donald Friend as an example. His work was concerned above all with the quality of line; watercolour washes simply added richness.

While there was, for much of this century, a Sydney tradition built around a linear approach to form, Melbourne had an equally strong tradition — in pursuit of solidity of form. This explains why so many artists there have preferred to work in gouache rather than watercolour. Fred Williams might be considered typical. As a by-product of his years as a student of the Melbourne teacher George Bell, well known for his encouragement of young artists working with contemporary ideas, Williams had a preference for sketching in gouache. There are very few works by Fred Williams which exploit transparency — some watercolours of the early 1960s being the exception — whereas he painted many hundreds of works in gouache, particularly outdoor sketches.

Gouache, not watercolour proper, has been more widely used by modernist artists in Australia. Gouache behaves in a very different way — it is solid, opaque and dense, while watercolour is character-istically flowing, transparent and capable of extreme delicacy. Gouache has always been used widely in the production of commercial artwork and design, largely because it can be very flat and even. This is another quality which has had an appeal to twentieth-century artists in Australia, many of whom have had a commercial art background.

Why has watercolour been considered something of an irrelevance to modernists in Australia? The luminous beauty of Klee's watercolours were largely unknown to Australian artists, with the exception of his friend and colleague Ludwig Hirschfeld Mack who was interned in Australia in 1940. So too, it seems, were the watercolours of the Russian constructivists or of Emil Nolde or Georgia O'Keefe. Even Paul Cézanne's late watercolours seem to have made little impact. In 1939 one of Cézanne's late watercolour treatments of La Montagne Sainte-Victoire was shown in Melbourne in the now famous *Herald* exhibition of modern European art. Sidney Nolan noticed it and remembered it; from an army outpost beside the Wimmera River in 1942 he wrote that he saw Cézanne in every inch of the bush, and he recalled the poise, precision of Cézanne's watercolour. Despite this, Nolan continued to use thick enamel 'healthy paint', which is a long way



SIMON BLAU, E99, watercolour and gouache on arches paper, 38 x 51 cm, Photograph courtesy Mori Gallery, Sydney.

above
LOUISE HEILPERN, Repose (No. 1), 1990, watercolour, 20 x 18 cm, Photograph courtesy Mori Gallery, Sydney.

left
DOMENICO DI CLARIO, Three twigs, 1989, watercolour and pencil on wood, 91.5 x 61 cm, Photograph courtesy Mori Gallery, Sydney.

from lymphatic watercolour.

In the Wimmera paintings Nolan was looking at landscape in formal terms, but always acutely aware of the quality of light. He tried to imagine how the Australian light compared to the light in Cézanne's watercolours. Interestingly, the question which Nolan was trying to answer — the relationship of paint to Australian light — was first raised in Australia in 1890 by the visiting American critic Sidney Dickinson. Dickinson speculated on why watercolour painting was not more widely practised by Australian landscape artists. He found that 'the crisp and brilliant Australian landscape lends itself with peculiar fitness to this bright, trenchant and rapid medium'.

The place and role of watercolour I have been describing here is one which prevailed for much of this century, but does not necessarily hold for the past two decades, decades in which the materials of drawing have undergone, if not exactly a revival, at least a greater prominence and are treated with a greater equality. Watercolour can now be considered just as seriously as any other medium. Curiously, however, some of the prejudice which has historically been associated with the medium seems to remain. There have been few attempts to look at the place of watercolours in contemporary Australian art practice. The National Gallery of Victoria's 1986 exhibition 'Colour and Transparency' is a rare example. This exhibition looked at the watercolours of three mid-career Melbourne artists, Lesley Dumbrell, Robert Jacks and Victor Majzner. In his catalogue introduction to that exhibition, Patrick McCaughey

wrote of the intimacy, the personal quality of work in watercolour and emphasized the refined sense of control, a balance of virtuosity and decisiveness, which has been considered traditionally to be the basis of success in the medium.

If we are going to look at the place of watercolour in contemporary art practice however, we must discard purist notions about the medium. After all, watercolour painting has attracted around itself more purist notions than most other art forms. If we abandon traditional pecadilloes about control and purity, we find that the medium has much to offer by virtue of its transparency, its intensity, its quality of lightness and the associative qualities of its fluidity. For an artist such as Michael Taylor these latter qualities have been exploited for many years.

In May 1990, the Mori Gallery in Sydney attempted a survey of younger contemporary artists working in watercolour. Both watercolour and gouache were used by the artists included in the exhibition which was elegantly titled 'Architecture of Light'. The focus of the exhibition was on three characteristic features of watercolour. Two of these characteristics can be summed up in single words — transparency and fluidity. The third quality is more elusive and had to do with a particular use of colour shared by several of the artists included — artists as diverse as Simon Blau and Domenico de Clario — a preference for brick reds, pinks and pale grey-greens.

There was a characteristic intimacy (both of scale and tone) about many of the works included. An example was the pair of studies of foliage shadows falling across walls and roofs in Sicily by Tim Maguire, much more informal than the artist's works on canvas or large sheets of paper and possessing none of that high moodiness which we find in his paintings.

At the opposite end of this scale the work of Jelle van den Berg, another artist included in the Mori exhibition, has often been very large. Even so he has used the watercolour medium with the utmost delicacy. The sheer breadth of the washes in his works upsets our reading of the forms — the still life arrangements of shells, bowls, etcetera are enlarged to the point where they take on lives of their own as pools of suspended pigment.

The tendency of watercolour to spread, form pools and to mix across the surface of the sheet makes it an evocative, poetic medium, and several contemporary artists exploit these felicitous qualities. One artist who has used these features in her work in recent years is Micky Allan. Her watercolours clearly have a link with her earlier practice of applying delicate washes to her photographs.

With watercolour you can take your chances and 'go with the flow'. The opposite phenomenon to watercolour's tidal nature is its capacity for clarity. It was precisely this feature which appealed to the reflective Cézanne, whose watercolours were the result of a process of 'continuous judgement'. Clarity is an attribute of the watercolour medium, but it has an allusive dimension — it suggests clarity of thought. Eugene Carchesio, Domenico de Clario and Diena Georgetti all work in modes in which the tendencies of watercolour to spread and mix and seep are all kept under the rigorous control of the cerebral framework.

Watercolour has the reputation of being a difficult medium — it is not susceptible to alteration, it dries rapidly in the Australian summer (a feature frustrating to the young Arthur Streeton) and good paper is very expensive. Watercolour was not really a large part of the explosion of artists working on paper which occurred in the 1980s. Many drawings attracting notice in the 1980s were large, dense and monochromatic, all qualities at odds with what is possible with watercolour. Artists may yet find that it has rewards and possesses qualities which cannot be found in any other medium. In its limpidity and in its capacity to produce either searing intensity of colour or the most faded of stains, in its evocation of sexuality and in its glare and lightness, watercolour is a fresh field for Australian artists.

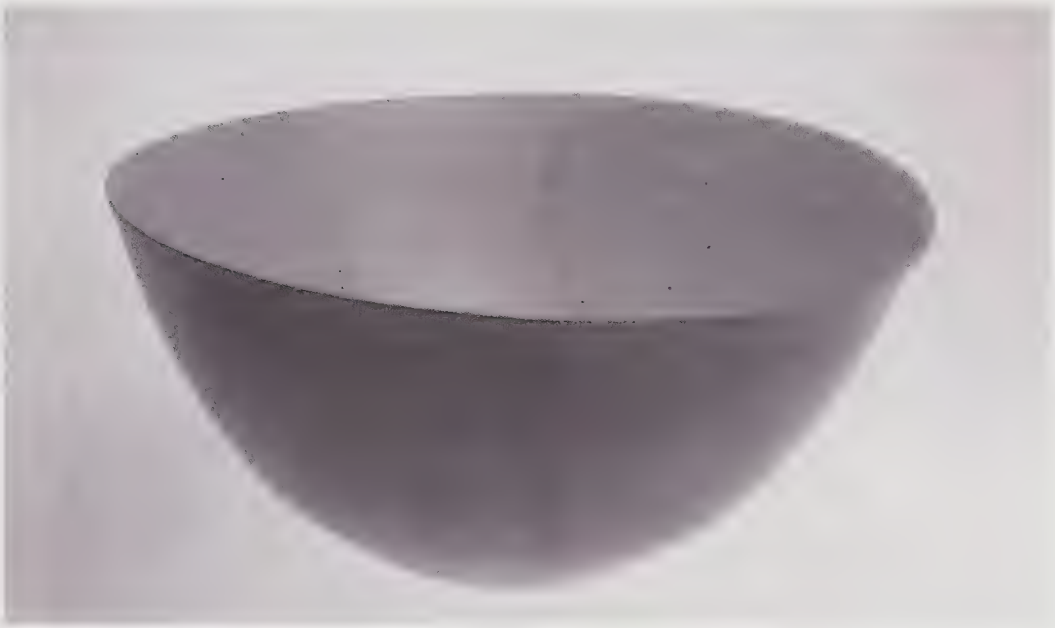
MARIA CRUZ, Her tears, 1990, watercolour and cut paper, 15 cm diameter, Photograph courtesy Mori Gallery, Sydney

opposite
JELLE VAN DEN BERG, Nature morte, 1989, watercolour, 130 x 136 cm, Photograph courtesy Mori Gallery, Sydney.

A revised version of an essay to accompany the exhibition 'Architecture of Light', Mori Gallery, Sydney, May 1990.

Andrew Sayers is Curator of Australian Drawings at the Australian National Gallery.

GWYN PIGOTT



GWYN PIGOTT, Bowl, 1989, wood-fired porcelain, private collection.

Stephen Rainbird

The recent ceramics of Gwyn Pigott offer both intellectual and sensuous experiences. Her superbly crafted porcelain vessels, comprising simple domestic bowls, bottles, dishes and beakers conceived individually or as formal arrangements of three or four elements, have a timeless metaphysical quality, evoking notions such as quietude, stillness and intimacy. They are, in a sense, the tangible reflection of a mental process, meant as much for contemplation as for use. Pigott's consummate skill in welding the functional and technical aspects of her craft with conceptual and spiritual concerns is one of the most significant and compelling features of her work.

Throughout a professional life spaning more than three decades, Gwyn Pigott has maintained a revolutionary zeal and commitment to her work which owes much to the formative influences of her Australian and British teachers. She began her career as a potter in 1955, when she was apprenticed for three years to Ivan McMeekin, who had recently established Sturt Pottery at Mittagong, New South Wales. There she gained firsthand experience of the basic skills of studio pottery: preparing clay, milling glazes, helping to fire the kilns and throwing on the wheel. Significant in the production of her early ceramics was sympathetic respect for materials and an acute awareness of the expressive capacity of the medium, qualities which McMeekin had come to appreciate through his earlier experience at Wenford Bridge Pottery in Cornwall.

In 1958, as the recipient of a British Council Award, Pigott travelled to England for further training. Initially, she worked with Ray Finch at the popular Winchcombe Pottery, Gloucestershire. During the late 1920s and 1930s, this workshop had played a key role in the revival of the slipware tradition in England. Pigott worked for Finch as a thrower and tested glazes for reduction firing at the time of a changeover to stoneware.[1]

In 1959, she spent five months studying under master potter Bernard Leach at St Ives, Cornwall. Leach, then seventy-two years of age and the leading figure of Western contemporary studio pottery, held strongly to the view that pottery, apart from its practical function, should fulfil a moral purpose in the Platonic sense. He was basically an artist rooted in tradition, who introduced to the West, through his enduring interest in Japanese art and culture, Oriental influences and techniques. The outstanding beauty and

quality of his pots, with their humility, dignity and quietude, were much admired by Pigott. So, also, was his adept handling of form, which she observed directly in the course of her throwing experience under his direction. Later that year, she worked briefly with one of Leach's most distinguished former students, Michael Cardew, at Wenford Bridge Pottery.

In 1960, together with her first husband, poet Louis Hanssen, Pigott set up a workshop in London, where over the next five years she produced domestic wares in oxidized stoneware and porcelain. At this time, she attended classes conducted by prominent British potter Lucy Rie, at the Camberwell School of Art, an institution noted for its strong interest in the crafts, especially pottery. Rie, with her refined modernist tendency and gentle disposition, gave Pigott encouragement and assurance in her search for identity.

An inveterate traveller, Pigott spent time in France, Australia and New Zealand, as well as her adopted England, over the next six years. In Australia, she worked for a short period as a visiting Fellow in the Department of Industrial Arts, University of New South Wales, where, with Ivan McMeekin, she undertook extensive research in porcelain enamels.

The next few years were perhaps Pigott's most creative and most restless. It was a period of personal struggle and delight. In 1967 she settled in the small village of Les Grandes Fougères, near Achères, a forested and clay-producing area in central France, renowned for its rich tradition of domestic wood-fired stoneware which dates back to the thirteenth century. Pigott was immediately drawn by the simplicity and strength of this work, with its richness, warmth and earthy peasant appearance. She recalls being

> . . moved by the balance of concern and nonchalance in these pots . . . the result of certain rural economics, of a certain isolat-

GWYN PIGOTT, Still life (two bottles, beaker and box), 1989, wood-fired porcelain, private collection

GWYN PIGOTT, Still life (three bottles, bowl and box), 1989, wood-fired porcelain, private collection.

> ed ignorance, of limited social conditions and materials; but it was good work — proper and sure, and often noble.[2]

The porcelain and stoneware pieces produced by Pigott at this time have a natural affinity with these traditional wares. They are imbued with a gentleness and serenity deriving from the simplicity of the forms and the delicate palette of slips and glazes. Perhaps, surprisingly, there was no obvious division in the work between routine production and individual pots which had characterized the earlier Leach model. Each was made with the same deep affection and respect for the integrity of the work.

Pigott's 1971 solo exhibition at the British Crafts Centre, London consisted of wares from the Achères studio. Looking back on this phase of her development many years later, Victor Margrie summarized the exhibition as 'both remarkable for the beauty of the work and its unequivocal social statement'.[3] He explained:

> [Pigott] allied herself with the political events leading to the new alliance between students and workers in 1968, and the reappraisal of capitalism with its reliance on dehumanizing large scale industry. She set about providing a personal, practical alternative; pots to serve everyday needs were made in series but not as a standard range which she thought imposed an unnecessary commercial pressure . . . No category of pot was superior to another and every job however apparently insignificant was undertaken as service, at times with total disregard to the financial consequences.[4]

The years in France were probably Pigott's most important as an artist. The vital and distinctive ceramic tradition which she experienced there nourished and sustained her work during a time of personal sorrow, following the death of Louis Hanssen in 1968. She returned to Australia in 1973, an extremely talented and highly competent potter, with remarkable knowledge and appreciation of the diversity and complexity of her craft.

Over the following decade, she pursued her work with considerable vigour and determination, making exquisite individual and limited series porcelain tablewares. In 1975, together with John Pigott (who subsequently became her second husband), she established the Linden Rise Pottery, near Hobart. This was followed by a brief period, from 1980 to 1982, spent working at the Jam Factory in Adelaide, and then several years managing the production workshop at the Brisbane College of Advanced Education (now Queensland University of Technology).

Since moving in 1989 to Finch Hatton, near Mackay in Queensland, Pigott's work has proclaimed a new focus — still life. A genuine desire to strengthen the formal and expressive qualities of her art through subtle relationships of form motivates this recent body of work.

The tradition of still life painting in England and Italy, as espoused by leading practitioners like Ben Nicholson and Giorgio Morandi during the first half of the twentieth century, have had considerable bearing on Pigott's approach. The work of these two artists is alluded to in the halcyon quality of her still lifes, with their subdued colouration and delicate balance of form. The close relationship between Pigott's work and the quiet, carefully composed paintings of Morandi is especially pronounced. Both artists manipulate objects in a strongly symbolic way, alluding to the spiritual and metaphysical world. Thus, it is the subjective intensity of Pigott's quietly evocative arrangements, rather than their purely functional and technical tendencies, which holds the attention of the viewer. Like a Morandi painting, there is a pervasive silence and timelessness about the work, qualities which are heightened by the subtle modulations of colour and purity of form. The general feeling is one of calm tinged with a mystical significance, but a sense of domestic ritual is retained.

Various other influences are discernible in these still lifes. Pigott has always been a great admirer of Brancusi and Meckseper, her work reflecting a similar concern for mood — notably stillness and solemnity — as a means of augmenting its emotional content. From the refinement of Brancusi's sculptures, she has acquired a sensitive awareness of the essence of form which is conveyed in her art through the interrelated balance of shape, colour and character of surface. The delicately skilful work of British potters Hans Coper and Elizabeth Fritch remains a prevailing influence on Pigott, especially on the way in which she refines her formal language in order to achieve a more restrained and consistent statement.

The visual pleasure that may be derived from viewing the ceramics of Gwyn Pigott is greatly enhanced by the human and spiritual dimension of her work. In these simple, domestic still lifes, with their sustaining and steadying power of tradition, she reveals the beauty and elegance of form. An enveloping atmosphere of calm evokes a sense of profound silence and perfect harmony.

1 Margaret Tuckson, 'Gwyn Hanssen Pigott', *Pottery in Australia*, Vol. 22, No. 2, November–December 1983, p. 7

2 Gwyn Hanssen, 'The Potters of Haut-Berry', *Pottery in Australia*, Vol. 8, No. 2, Spring 1969, pp. 7–8.

3 Victor Margrie, 'Influence and Innovation', *Ceramic Review*, No. 100, July–August 1986, p. 6.

4 Ibid.

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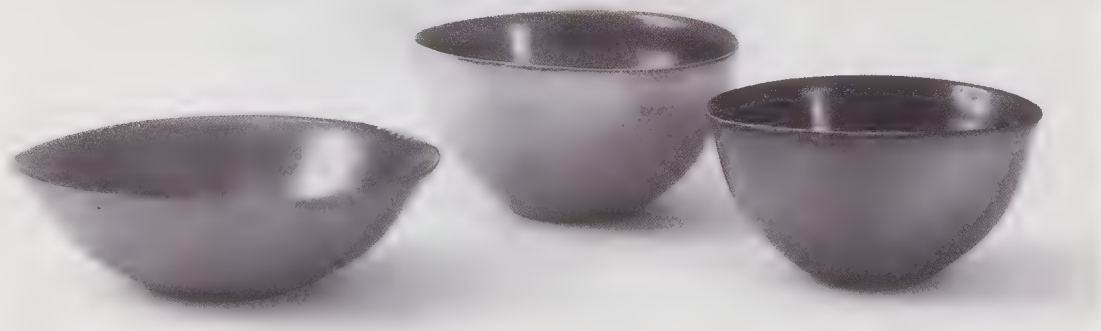


GWYN PIGOTT, Three bowls, 1989, wood-fired porcelain, private collection.

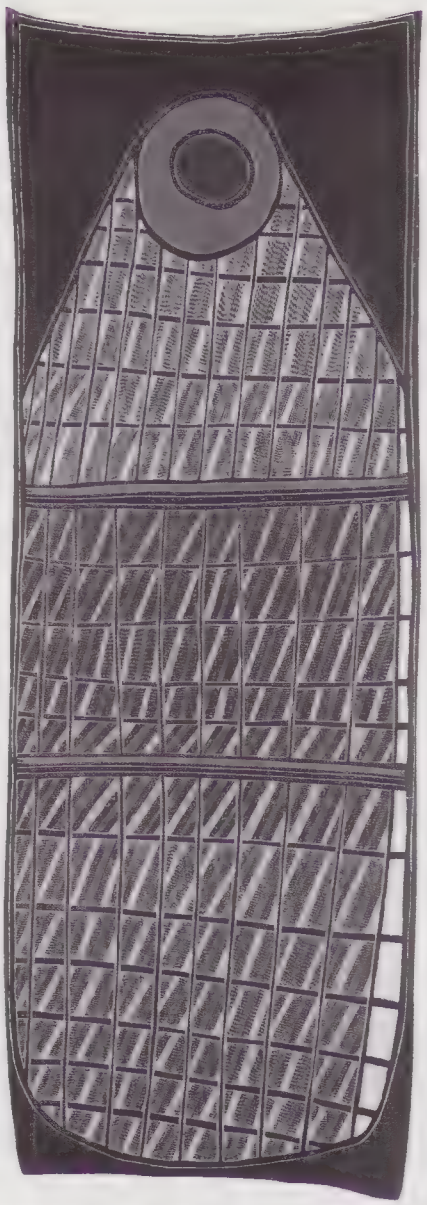
DOROTHY GALALEDBA

Diane Moon

Having lived and worked closely with artists from the Maningrida community over the last eight years, I have witnessed changes which in a conservative art tradition could be described as quite radical. These changes involve innovation in colour, scale, composition and content of the work, and have been introduced whilst the artists largely adhere to the constraints of traditional materials (bark, ochres and 'bush' brushes), and subjects (creation stories responsible for the land and the associated law and culture of the family/language group to which the artist belongs).

The evolution of a relatively small number of women who, with the encouragement of their immediate families, have emerged as artists in a field formerly the exclusive domain of the men has been part of this movement. One of these has been Dorothy Galaledba who was 'chosen' at the age of twenty to undertake the mandatory lengthy apprenticeship required for a traditional Aboriginal artist.

Born in *c.* 1967 at Cadell or Gochan Jiny Jirra outstation in Central Arnhem Land, Northern Territory, Galaledba attended school in Cadell and has lived there all her life. The process of her apprenticeship began in 1987 when Galaledba started learning the skills of basketry from her mother by assisting her with the routine work of collecting materials, preparing and dyeing them. Her baskets were, from the first, meticulously and competently worked, creatively extending the parameters of possibilities in the coil-woven pandanus basketry tradition.



DOROTHY GALALEDBA, Djinggabardabiya — triangular pandanus skirts associated with country called Balpernarda, ochres on eucalyptus bark. Photograph courtesy Maningrida Arts and Crafts, Northern Territory and Deutscher Brunswick Street, Melbourne.

A small but significant show of Galaledba and her mother, Mary Galbirra's, weavings was mounted, together with an exhibition of bark paintings from her family group. This was the beginning of an incredibly productive and successful phase for the artists of her immediate family, notably her father England Bangala and husband Les Midikuria.

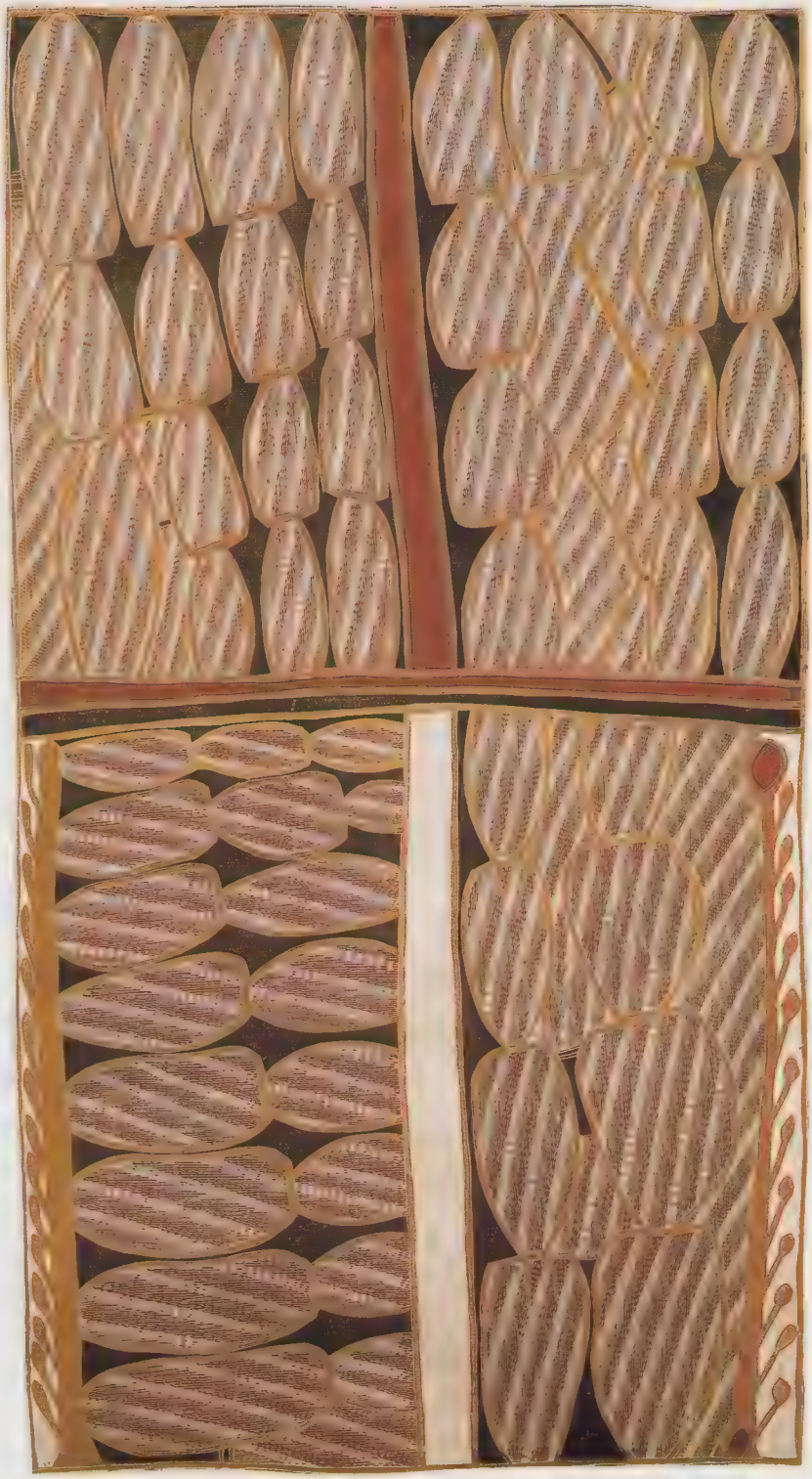
As if the routine work of filling in the *rrark* (cross-hatched section of the bark painting)[1] after the initial, highly expressive drawing was inhibiting his creativity, Dorothy's husband, Les Midikuria, introduced her to the notion of assisting him, by tutoring her in the use of the long, limp, grass brush used to produce the almost impossibly fine systematic line-work which distinguishes his paintings. There was no noticeable change in the quality or character of his work as Galaledba absorbed the intrinsic stylistic elements of his painting. Later, she became involved in assisting her father, England Bangala, in the same way. Subsequently, we talked about the production of her own work under her own name, and this became acceptable to her family.

Galaledba's first works were the creation stories of her husband's group. She was said to be 'painting her granny' (her mother's father's side[2]), so the subjects

were drawn from country removed from her birthplace and immediate surroundings. With the possibility of encouraging a more rounded artistic repertoire and personal style it was suggested that she look to her father's side — also her language group and country, being the Gunardba people of Gochan Jiny Jirra. Her father, in addition to being recognized for the strength and vigour of his work, is an important leader in ceremonial and practical matters in the region. Having made no real headway in teaching his sons to paint, he is delighted with the dedication of his daughter.

Her work developed as a fusion of the two styles, overlaid with the influences of her own female perspective and poetic insight. While denied the access to ceremonial law available to her husband and father, absence of that knowledge has not contained her capacity. Women's understanding of subjects is limited by various controls, but their traditional arts are not without ceremonial significance or metaphoric meanings. The realistic and symbolic representation of subjects has layers of meaning largely forbidden to women and the uninitiated, but the understanding of women grows with their life experience and ceremonial involvement.

Interestingly, one of the subjects central to the Gunardba creation story and painted almost obsessively by her father, is that of *Djinggabardabiya,* a triangular skirt woven from pandanus fibre worn in previous times like an apron for the sake of modesty. *Djinggabardabiya* is associated with women, and represents the Gunardba women as they bathe themselves in the freshwater creek in the morning and at sunset, resting on the bank to dry. Sometimes it is drawn with breasts and often with the zigzagging lines of *Gapalma* (freshwater weed) which trapped it underwater where it became a spiritual site. At times it is depicted in the form of a mullet fish which represents the spirits of the unborn. *Djinggabardabiya* is



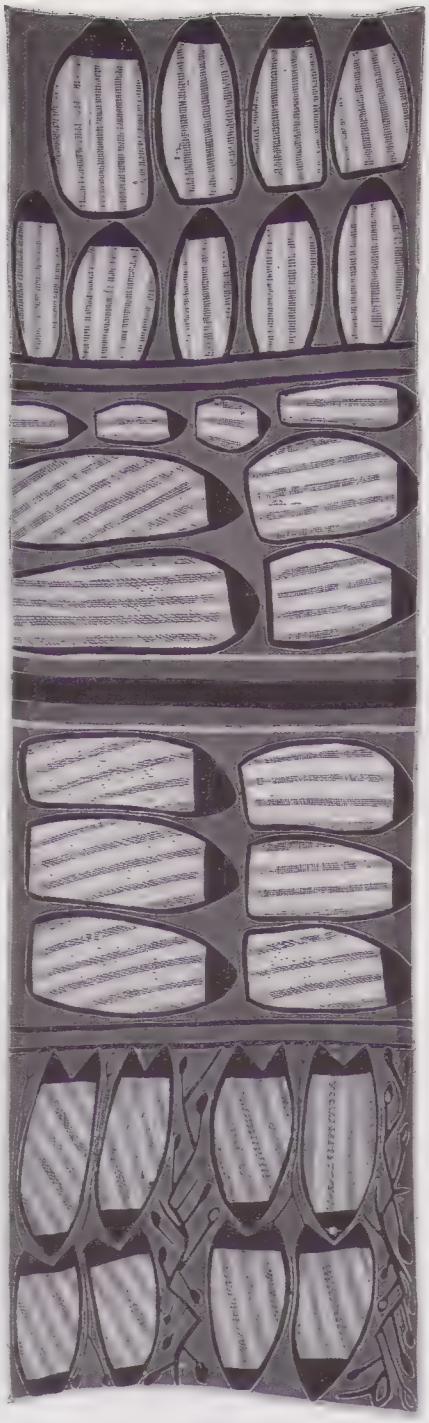
DOROTHY GALALEDBA, Gunardba language group, **Djinggabardabiya, pandanus skirts, 1989,** ochres on eucalyptus bark, 168 x 92 cm. Collection Australian National Gallery, Canberra.

also associated with a multi-purpose pandanus conical mat, representing the uterus, the flowing fringe being the pubic hair.

From Rembarrnga, which is Les Midikuria's group and that of their son Kelvin, *Gunmatj* or *Worra* is the woven pandanus dilly bag which, as spiritual ancestor of the Rembarrnga people, travelled across the land, creating the vital water-holes and the law and language associated with this area. Dorothy can paint many variations on this theme — *Gunmatj* may be drawn in a secular or 'ordinary' version, as a creator spirit, as men's secret/sacred ritual paraphernalia, or as the 'mother of all dilly bags' spilling eggs from its, again, womb-like form.

Galaledba also has access to more sinister subjects, notably *Namorrordu,* a malevolent spirit which lives in specific trees or caves. Its potential for evil is much respected by the people subject to its law. However, in the graceful flow of lines which she employs to show its power and deadly claws, she manages to produce a mysterious image which gains enormous strength from its intrinsic edge of threatening malevolence.

Painting the subjects available to her through her husband, Galaledba has retained the stylistic influences absorbed early in her apprenticeship. A range of new colours has been discovered by her and Midikuria through mixing traditional red, black, yellow and white pigments. Pinks, grey, green and warm brown serve to more realistically enliven the images drawn on the bark. Underwater objects resist and are washed by the flowing water, given movement and life through the swirling cross-hatched panels surrounding them. From a strictly conservative point of view this use of colour and pattern for purely artistic effect is almost sacrilegious. However, Galaledba has been encouraged to explore the potentials of her free and independent creative spirit from the position of relative safety afforded her by the protection of her husband — a strong force in the community and leader of his group.



DOROTHY GALALEDBA, Djinggabardabiya — triangular pandanus skirts associated with creation story for country — Berepberepginikerre, ochres on eucalyptus bark, Photograph courtesy Maningrida Arts and Crafts, Northern Territory and Deutscher Brunswick Street, Melbourne.

England Bangala has taught his daughter his stylistic trademarks. Simple distinctive colours, predominantly black, yellow and white, a controlled classical arrangement of lines forming the *rrark* and solid blocks of colour anchor her fiercely energetic images, symbolic of great power. *Modj,* the Rainbow Serpent responsible for the site of her birthplace is a frequent subject, often in its form as 'mother one' with her eggs or offspring.

Galaledba's work was featured in a Rembarrnga exhibition at the Hogarth Gallery in 1989, at the Tandanya Aboriginal Cultural Centre in Adelaide in February/March 1990, and at the first Adelaide Biennial of Australian Art curated by Mary Eagle. She is represented in the Australian National Gallery collection in addition to major private collections.

The production of art work for an Aboriginal artist is never an entirely personal process, the repetition of images serving to instruct the young in their creation history and social customs and laws. Dorothy Galaledba therefore becomes an important source of knowledge and education within her family group as well as communicating, through her art, something of her unique culture to the wider art-loving public.

1 Combination of geometric components, such as grids of dotted dividing lines, motifs like circle and triangles, and multi-coloured cross-hatching, reserved for depictions of Ancestral Beings

2 Galaledba's mother's father was a Rembarrnga man who travelled from Mali angarnak to Marrkolidban. He stayed, married and was absorbed into the Kunwinjku group. But, as a result of his origins, when Galaledba does Midikuria's paintings she is painting her mother's father's stories.

Diane Moon has been Art Adviser in Maningrida since 1985.

LYNDALL MILANI, Complicity I: Pyramid, Queensland Art Gallery, 1990. Photograph Ray Fulton

LYNDALL MILANI

Anne Kirker

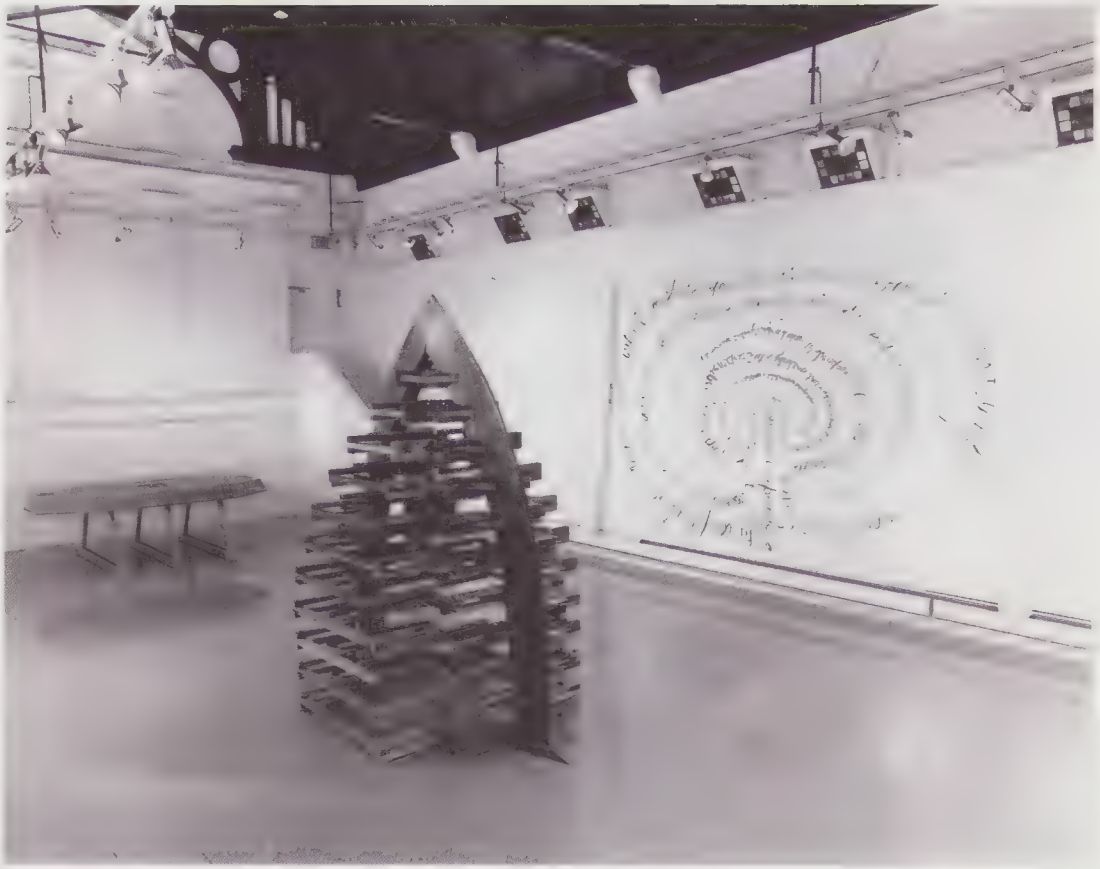
Since the early 1980s, Queensland artist Lyndall Milani has concentrated on installations and ritual performance works which mediate between the extreme past and present. They overlay her knowledge of modern science and history on primal forms which she is well aware remain elusive and mysterious to us despite this knowledge. Milani's art practice evolves in a similar way to the concerns of an archaeologist, or a surveyor exploring unfamiliar territory and redefining existing boundaries. It maps shifts of awareness in her own relationship to the external world, as much as it reveals diverging cultural and spiritual values.

She maintains that the notions of 'change and transformation' are central to all her work.[1] In 1983 the artist contributed *Altered perspectives* to a group exhibition called 'No Names' at the Institute of Modern Art in Brisbane. 'Here I looked at a source of sunlight moving through the room during the day, plotted it and reproduced its mid-life as a sculptural form in bamboo', she explained in retrospect. After this was completed, the window was shut and an artificial light shone through this delicate suspended structure, casting a tenuous shadow across the length of paper on the floor. This was juxtaposed with Milani's daily tracings (in pencil) of the sunlight's path on a separate runner.

'. . . working through my concerns about the situation of humanity. We have lost the roots which bind us to the earth. . . We are the caretakers of the future. We must understand our terminal nature in relationship to the eternal' — Milani

A year later, she embarked on a sequence of landscape-related installations with associated performances — entitled *Mandala, The sentinel, Shrine* and *Temple. The sentinel* was one of the first projects commissioned for the Queensland Art Gallery's experimental art space (known as Gallery 14) in 1985. With this ephemeral work, the artist integrated aspects of a ritual she had conducted beside the sea at Beachmere, near Brisbane, which traced the constellations of the Zodiac at the time of the Spring Equinox. This activity in the landscape stressed the conjunction of natural forces — earth, air, fire and water. As with most of Milani's performances, it was recorded on video and made available for viewing at the time of the installation.

In terms of her rituals, and use of archetypal symbolism, Lyndall Milani can be linked with many of the artists referred to by Lucy Lippard in her influential book *Overlay.* During the 1970s, Mary Beth Edelson conducted rituals with fire, and Alice Aycock built ceremonial sculpture in the landscape which was 'structurally modern but emotionally primitivizing'.[2] Similarly, Robert Smithson's earthworks were in a sense reclamations of neglected land and neglected symbols. For Milani,



LYNDALL MILANI, Floating shrines, installation at Gryphon Gallery, Melbourne, 1989
Photograph Gary Sommerfeld.

The sentinel represented:

> moments of resolution in my working through concerns about the situation of humanity. We have lost the roots that bind us to the earth. We have lost the sense of our dependence upon the earth and our responsibility in the maintenance of the natural order — the perpetuation of the balance. We are the caretakers of the future. We must understand our terminal nature in relationship to the eternal.[3]

The artist's deep concern for maintaining the ecosystem and defining the place of humanity within it prompted her use of natural rather than synthetic materials. The sand which she collected for covering the floor of Gallery 14, the thin filaments of stripped willow branches which formed the canopy overhead and the hanging baskets of pandanus fibre were a far cry from a society of rampant consumerism. In this respect she acknowledged Aboriginal concepts of belief, especially its traditional identification with the land and careful husbandry of it.

With *Temple,* 1988, and later *Labyrinth,* 1990, Lyndall Milani demonstrated the collaborative component of most of her work, consulting with engineers and receiving direct assistance from artist colleagues to effect commanding architectural structures. In 1989, *Floating shrines* was installed at Gryphon Gallery, Melbourne, characteristically using video and television monitors to give the spectator a sense of the associated rituals which had occurred in various locations. In his catalogue essay, Ken Scarlett wrote of how the artist succeeds in fusing 'mystical, symbolic elements with essentially practical considerations of materials, processes of construction, . . .'[4] He pointed out that 'the forms she builds also make oblique references to religious structures such as a Moslem minaret, a Hindu shrine — or a boat on the River Styx, for carrying departed spirits to the lower world'.

Resurrecting lost connections from the ancient world within a contemporary framework may appear to be an inappropriate and 'dated' strategy for artists facing the 1990s. Conversely, it may be regarded as keenly relevant, being an ideal way to explore paradox and the contradictory nature of post-industrial society. *Complicity,* an installation which Milani evolved as three distinct, yet closely related elements, directly addressed this question. Taking place at Queensland Art Gallery during April and May 1990, this tripartite

work was conceived in the wake of the assault on the pro-democracy movement in China and the extraordinary events in Eastern Europe symbolized by the annulment of the Berlin Wall.

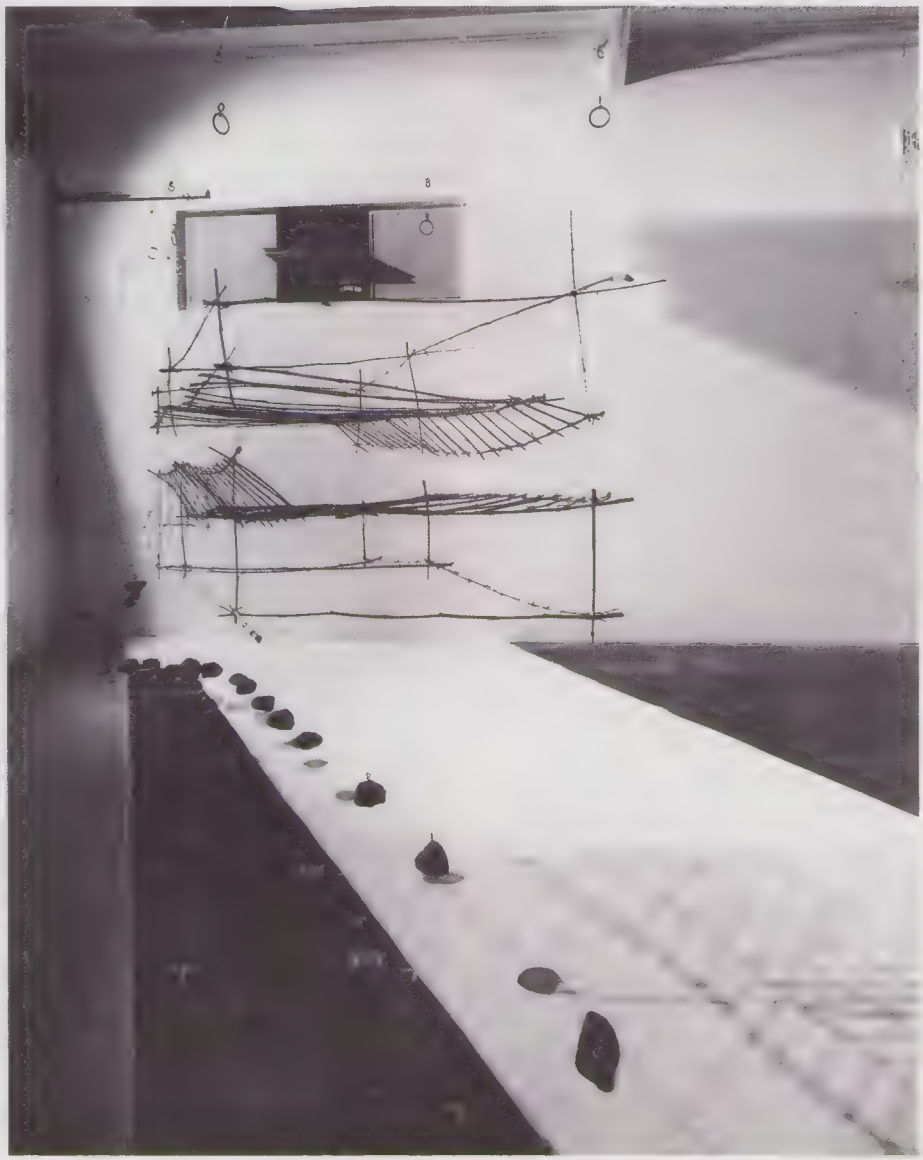
Complicity took the guise firstly of a pyramid, followed by a wall and finally an arch. The installation recycled the same base materials comprising stackable plastic milk crates, stones encased in wire mesh and a sine curve made from neon tubing with leads and transformer box exhibited as part of the work. In her statement accompanying the installation, Milani explained: 'I have chosen to represent structures which contain an ambiguity both in the nature of what they are and what they symbolize'. For example, 'as an historical structure the pyramid is known as a tomb and is a living symbol of human endeavour. It has recently been associated with alternative forms of spirituality and endowed with powers of regeneration'.

Evolution, installed at the Institute of Modern Art soon after *Complicity*, demonstrated the artist's continuing process of challenging orthodoxies and remaking and delimiting meaning. The central motif comprised a huge wooden tower, collapsed from its normally upright position. With Milani's background in physics, she likens the structure to Newton's *Principia Mathematica* and to other scientific models which have shaped our perception of the world. She explained,

> the tower to me symbolizes power and that reaching for perfection which is at the root of Fascism, Communism and all that is problematic with the Church, politics and any of the monumental institutions that we set up. So basically that is why I have displaced it.[5]

Coincidentally, the tower also evoked an organic form, most closely that of the tree.

Positioned on the wall, like the faint markings of preliterate civilizations built up over centuries on rock faces, two



LYNDALL MILANI, Altered perspectives, installation at the Institute of Modern Art, Brisbane, 1983
Photograph Richard Stringer

drawings engaged in dialogue with this pillar-like structure. A tree, delineated through the repeated use of the words 'revolution' and 'acceleration', was given the overall title *Fractal genocide*. The symbol, bearing enormous depth of meaning, not only alludes to the Tree of Life and Tree of Knowledge, but also signifies regeneration and the synthesis of heaven, earth and water.

The second drawing depicted a serpent confronting a small curled up foetus. Again, both symbols comprised freely written words. The serpent, made up of 'art and text', was partly a reference to the Australian theoretical journal and

> talks about my personal process, with the little labyrinth sign which is put on its side to be like a foetal form. It is made up of the words 'not searching, looking', which is to do with avoiding preconceived notions of an endpoint or outcome. It is also a protection against the weight of art tradition which I want my work to be relevant to, but not engulfed by.[6]

Milani acknowledges that these particular images owe a fundamental debt to Carl Jung. In his often quoted study of the unconscious, the psychologist points out that the content of dreams is symbolic and often differs markedly from what we apprehend with the conscious mind. Interestingly, the artist finds it easier to verbalize the perceived content of the sculptural component of *Evolution* than these rhythmical, fugitive markings in watercolour. The tower, deliberately parading its raw, unpolished appearance, reinforced the notion of a spiral rather than a self-perpetuating circle. It became a component of a more ambitious four-part installation for the Australian Sculpture Triennial in Melbourne, which commenced in September 1990.

Assembled in the grounds of Heide Park and Art Gallery, the separate compo-

LYNDALL MILANI, Floating shrines, associated ritual at Beachmere, 1989. Photograph Stephen Crowther.

nents included a wooden framed construction which had the presence of an Aztec platformed temple with an inner tower emerging off-centre. Human in scale, it could be directly experienced as a private sanctuary as well as appreciated from the outside as a monumental edifice. In addition there were two earthworks, one a labyrinth of caged stone and the other a more discreet and ambiguous statement. The latter had Celtic associations, as well as suggesting diagrams found in molecular formulas, and took the shape of paving inlaid in the lawn. The tower from *Evolution* now reclined beneath this stone mapping.

Characteristically, Milani's installation deconstructed fixed notions of perception. Just as the tower and two associated drawings in her Institute of Modern Art exhibition implicitly questioned the division between the 'rational' and the 'intuitive' self, and the separation of masculine and feminine attributes in individuals, the Heide project explored and exposed contradiction and paradox afresh. After producing it, the artist stated, 'one of the aspects of this new work is that it both extends and challenges the Romantic tradition of the human in the landscape'.[7]

1 Lyndall Milani in conversation with the writer, 4 June 1990. Unless stated otherwise, all quotes by the artist are from this source

2 Lucy R. Lippard, *Overlay: contemporary art and the art of prehistory*, Pantheon, 1983, p. 198

3 Artist's statement in exhibition brochure to *Landscape no. 2: The Sentinel*, Queensland Art Gallery, November 1985–January 1986.

4 Ken Scarlett, Introduction in exhibition catalogue to *Lyndall Milani: Floating Shrines*, Gryphon Gallery, University of Melbourne, October 1990.

5 Quoted in exhibition brochure to *Lyndall Milani Evolution*, Institute of Modern Art, Brisbane, July–August 1990.

6 Ibid.

7 Lyndall Milani in conversation with the writer, 3 September 1990.

Anne Kirker is Curator of Prints, Drawings and Photographs at the Queensland Art Gallery.

The financial plight of Australian entrepreneurs and corporate collectors alike was evident in both the work on sale and the prices attained in auctions this quarter, as the artmarket continued to reflect the state of the national economy. TERRY INGRAM reports that the effect of recent corporate collapse in Victoria was particularly clear at auctions held in Melbourne.

While the farmers of Australia were preparing to slaughter increasing numbers of sheep, the retired professional classes of Malvern and Toorak butchered lambs, ewes, calves and cattle in the saleroom.

Such was the bloodbath that occurred in the Australian art market in the second half of 1990 that neither gum trees with sheep or cattle, nor serene river banks were spared. These 'easy to live with' pictures had offered a country escape for pensioners locked into an urban retirement. Many of the retired however, were also locked into deposits with Pyramid Building Society and Estate Mortgage. Accordingly, cows and sheep were sacrificed like much else that had the misfortune to hit the auction block over the period.

Joel's, with its auctions at the Malvern Town Hall, has been for many years the centre of this traditional market. This time however, Bernaldo and Buckmaster buckled in the heat of the fray, the former's *The wool team* distantly reflecting the fall in the wool price through attracting a best bid of $15,400. The latter's *The farmyard* also fell below estimate with a best bid of $9,350.

Likewise *The approaching storm* by J.H. Scheltema, a darling of the old-timers, sold at James R. Lawson's in Sydney on 27 November for a mere $4,350 and in the same rooms *Ewe and lambs*, admittedly the work of an overseas artist (the Belgian, Eugene Verboekhoven) but none the less potential fodder for the local farmers (city or town), attracted a best bid of $3,400, just over half the lower estimate.

Confounding this trend, J.J. Hilder's sparkling *The blue lagoon* sold for $8,800 and a J.A. Turner went for $55,000. Turner has always been a favourite of sentimental buyers, but the $55,000 painting was also a 'gold' picture, entitled *The last two nuggets*. Hilder, moreover, could be said to transcend conservative Malvern taste.

Ironically, Joel's did better with urban pictures, selling Noel Couihan's *Wharfies playing cards* for $22,000 and Frederick Jessup's *Woolloomooloo tenements*, of 1948 for $8,800. The emphasis on city life was repeated at Mason Gray Strange's sale in Sydney on 19 November when Judy Cassab's *Paddington* sold for $2,100. It was also evident at Sotheby's in Melbourne on 26 November when Sali Herman's *Woolloomooloo – boys playing ball* sold for $44,000. As the recession began to bite particularly heavily on the farm, buyers understandably appeared less nostalgic about the country than the city.

Christie's painting auction being the first of the Spring sales was the hardest hit. Apart from the inherited problems of having allowed Sotheby's to establish itself as market leader many years ago, the firm inevitably suffered from the anxiety of vendors to delay selling for as long as possible. By the time Joel's and Sotheby's sales occurred, the hard decisions to sell had been made. Joel's and Sotheby's could also alert greedy vendors to the sad experience of Christie's when buyers sat on their hands throughout the entire evening of the sale, potential buyers diving in for the kill immediately afterward. Although very little was sold at the auction, several transactions were completed within minutes of the last fall of the gavel.

In each case, the auctions demonstrated that buyers were available at the right price,

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1. NOEL COUNIHAN, Wharfies playing cards, 1961, oil on board, 54 x 73 cm, Leonard Joel, Melbourne **2. HANS HEYSEN, Summer, 1952,** watercolour, 32 x 39 cm, Leonard Joel, Melbourne **3. GRACE COSSINGTON SMITH, Still life with bottlebrush, 1937,** oil on board, 48.5 x 40.3 cm, Sotheby's, Melbourne **4. WILLIAM BLAMIRE YOUNG, The prima donna awaits her cue,** watercolour, 81.5 x 41 cm, Sotheby's, Melbourne **5. FREDERICK ARTHUR JESSUP, Woolloomooloo tenements, 1948,** oil on board, 65.5 x 45 cm, Leonard Joel, Melbourne **6. RUSSELL DRYSDALE, Grandma's Sunday walk, 1972,** oil on canvas, 75 x 126.5 cm, Sotheby's, Melbourne.

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even for pictures exposed not so long before by dealers' or in auction catalogues. Graham Joel's 'Leave it aside', Henry Badgery's 'We'll have to talk to you about it later, Sir' and Roger McIlroy's 'Thank you' (all uttered without the call of a bidder's number which would have indicated a work had been sold) were frequently heard from the rostrum, but the 'Thank you's' became a little less frequent on 26 November. Vendors were beginning to appreciate that losses had to be taken and that the market had swung in one year from a seller's to a buyer's.

Joel's catalogue listed accountancy firm after accountancy firm as the source of its pictures. Christie's and Joel's both included pictures from the failed Entrad Corporation and Joel's also had works from the failed Estate Mortgage. The Farrow Corporation paintings began to trickle onto the market at Sotheby's. Almost all catalogues featured pictures immediately recognizable from auctions or exhibitions held over the past two years. No one would have sold these in a recession unless they had to, and the lure of the liquidation brought many new faces to auction. Old collectors who had been pushed out of the market by the flash money of the boomtime felt confident they could buy again and – compared with boomtime prices – they could buy well.

One buyer, not seen in the saleroom for five years, gave $231,000 at Sotheby's to secure Drysdale's *Grandma's Sunday walk* for which an offer of around $400,000 was reputedly made one year earlier. Streeton's *The hot road* sold after the auction for around the $165,000 it was passed in at – having been passed in at auction a year before for $360,000. Both sales, and that of the Eugene von Guerard work, *A view towards the Grampians* for $484,000, provided reassurances that a six figure market still existed for Australian paintings. The financial plight of the West Australian entrepreneurs and other big spenders of the boomtime, together with the death of two enthusiastic collectors – Robert Holmes a Court and Lawrence Bush – had led even seasoned members of the trade to wonder otherwise.

With new buyers not focussed on any particular area, confusing price patterns emerged. However, the price for the von Guerard, and for William Strutt's watercolour, *Crossing the gully* also at Sotheby's ($33,000), belied suggestions – rife over the past 18 months – that the colonial market had had its day. Interest was evident if the quality was there . . . or if the work possessed some decorative value, as in Piguenit's *Three Sisters, Grose Valley* which made $121,000, again at Sotheby's.

Although it was widely agreed that the market was strongest for pictures under $10,000, Sotheby's sale suggested that money was around for quality pictures with a reasonable reserve, not just at *parterre* but at balcony and box prices. A theatrical subject, Blamire Young's *The prima donna awaits her cue*, appropriately helped prove this by making $43,400, as did a bar picture by Herbert Badham, *Hotel scene – bar figures*, which went for $66,000.

In the atmosphere of recession however, both collectors and institutions proved resistant to art marketing. Grace Cossington Smith had begun to emerge as the glamour artist of 1990, being promoted through an exhibition at the S.H. Ervin Gallery in Sydney and a handsomely produced monograph. Two respected art authorities had decided that she was Australia's best artist. However there was barely a ripple in the room when *The curve of the bridge*, a major work, was offered at Sotheby's. The bidding was taken to $380,000 (without the buyer's premium) and the work was unsold, despite its recent rediscovery in Ireland and subsequent freshness to the market. The estimate of $400,000 to $500,000 was simply too high.

Likewise, there was little spin-off from Christo's recent visit to Australia with works unsold at both Christie's and Sotheby's. Perhaps buyers could simply be tiring of the Harbour Bridge, for bidding on the more important of his works, *Wrapped bridge* was taken only to $30,800 – nearly $10,000 short of the lower estimate.

Terry Ingram is saleroom correspondent for the *Australian Financial Review.*

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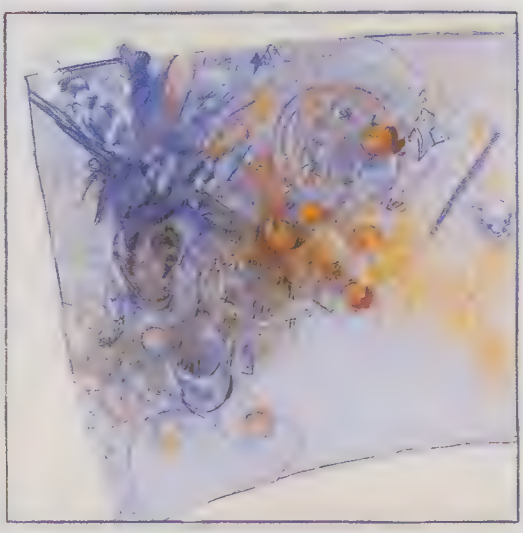

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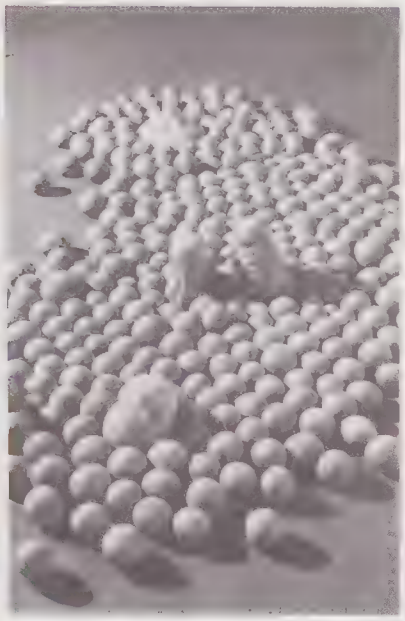

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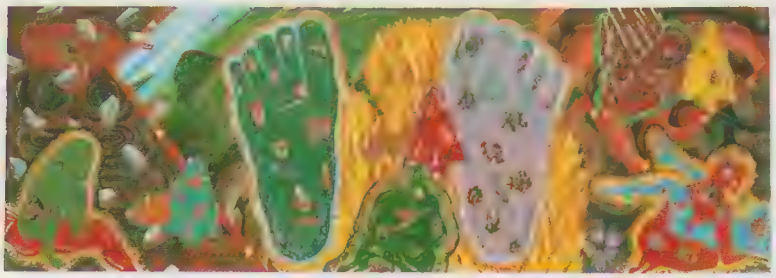

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1. RALPH BALSON, Untitled 1959, pastel, 55.3 x 75.7 cm. Bridget McDonnell Gallery, Melbourne. **2. MARGARET WOODWARD, Celebration for blue and orange, 1990,** paste on paper on canvas, 127 x 127 cm. Gallery 460, Gosford. **3. JIM PATTERSON, Elephant man, 1989,** acrylic on board, 5 panels, each 168 x 137 cm. Tolarno Galleries, Melbourne. **4. PETER CROCKER, Blooms and solitudes, 1990,** concrete, 30 x 200 x 130 cm. EMR Gallery, Sydney. **5. VICTOR MAJZNER, Burning palette, 1989,** 610 x 212 cm. Macquarie Galleries, Sydney.

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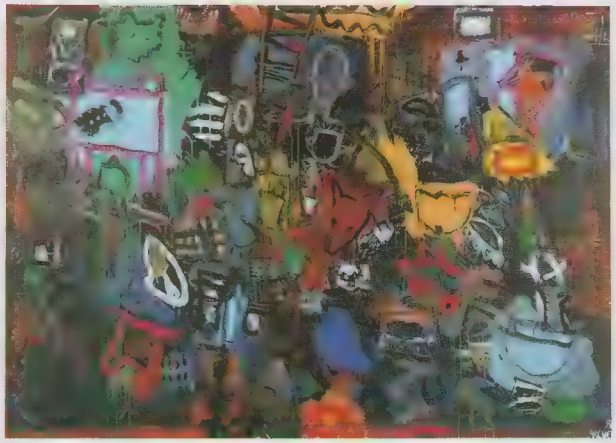

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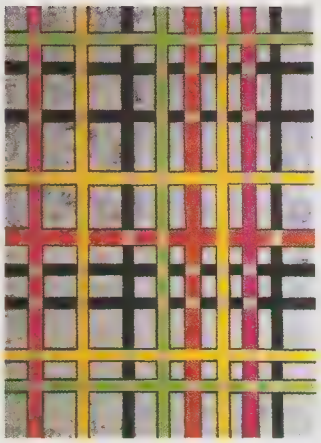

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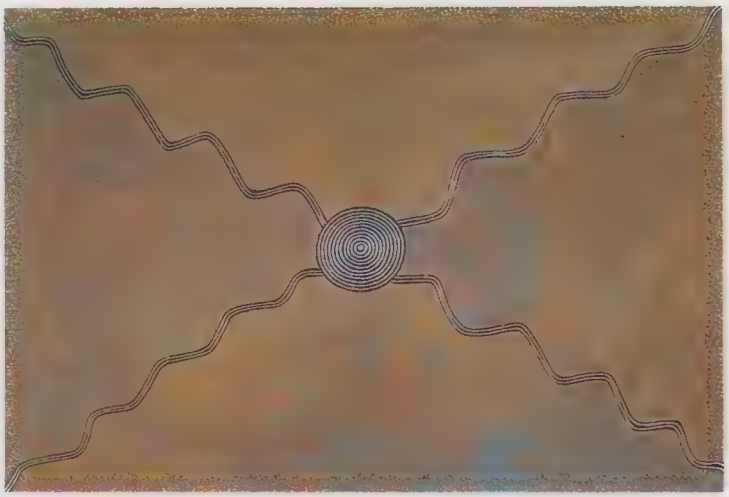
1. JO DAVIDSON, Outer magnolia, gouache on paper, 40 x 31 cm, Savode Gallery, Brisbane **2. SUZANNE ARCHER, Serendipity, 1990,** acrylic and collage on canvas, 173.5 x 241 cm, Rex Irwin Art Dealer, Sydney **3. JON PLAPP, Immediate imperceptible content, 1990,** acrylic on canvas, 167 x 121 cm, Watters Gallery, Sydney **4. WILMA TABACCO, Untitled, 1990,** oil on linen, 183 x 137 cm, Niagara Galleries, Melbourne **5. WILL MURRAY, Self portrait, 1990,** oil on linen, 71 x 54 cm, Coventry Gallery, Sydney **6. JUNE TUPICOFF, Red form, 1990,** oil on linen, 156 x 186.5 cm, Ray Hughes Gallery, Sydney.



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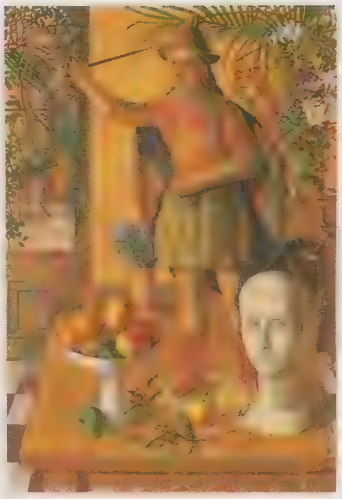

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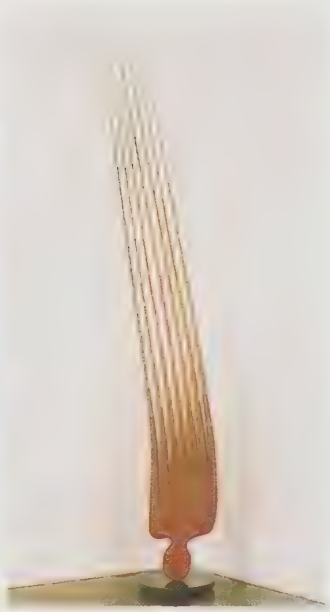

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1. JOSEPH JURRA, Lightning story, 1990, acrylic on linen, 122 x 183 cm Utopia Art, Sydney **2. JUSTIN O'BRIEN, Interior no. 4,** oil on canvas, 70 x 50 cm, Australian Galleries **3. HOSSEIN VALAMANESH, Falling, 1990,** wood, bamboo, sand, PVA, steel, black granite, 390 x 55 x 50 cm, Luba Bilu Gallery, Melbourne **4. PAUL PARTOS, Untitled (brown-white), 1990,** oil on linen canvas, 224 x 197.5 cm, Garry Anderson, Sydney **5. NICHOLAS NEDELKOPOULOS, A decorator's dream, 1990,** 5 X 10 cm, Deutscher Brunswick Street, Melbourne.

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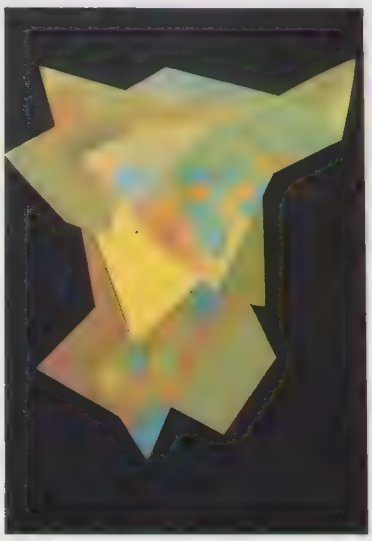

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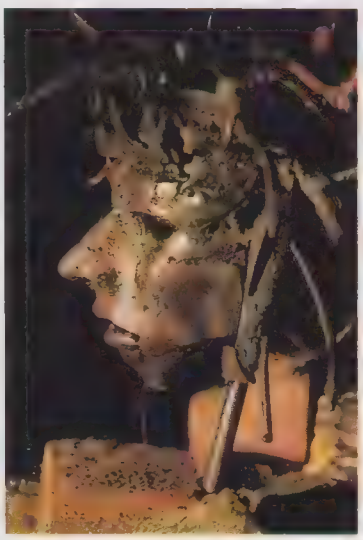

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1. GUNTER CHRISTMANN, Mir Isse . . ., 1990, acrylic on canvas, 244 X 168 cm, Roslyn Oxley9 Gallery, Sydney **2. MARIA KOZIC, Read this (Daisies), 1990,** acrylic on cotton, 71 x 292 cm, City Gallery, Melbourne **3. ED VAN DIJK, Floating, piercing, unfolding,** oil on board, 150 x 180 cm, The Town Gallery, Brisbane **4. STUART VASKESS, My God looks like me, 1990,** 73 x 20 x 32 cm, steel, bronze and copper, Ben Grady Gallery, Canberra **5. CLEM MILLWARD, Yellow heath,** oil on canvas, 112 x 112 cm, Artarmon Galleries, Sydney.

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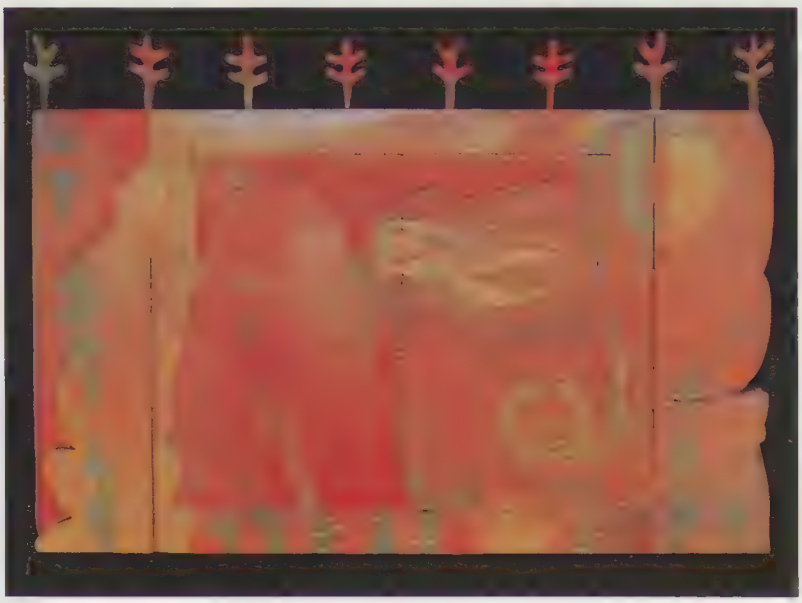

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1. RATIMIR M. GOMBOC, King and Queen, welded steel, 3 m. high, Gomboc Gallery, Perth **2. MICHAEL BAARTZ, Floodmates, 1989,** woodcut, 79 x 58 cm. Grahame Galleries, Brisbane
3. IDRIS MURPHY, South-east forest clearing, oil on canvas, Editions Southbank Galleries, Melbourne **4. YVONNE BOAG, Boxers, 1989,** oil on linen. Niagara Galleries, Melbourne
5. GLEN HENDERSON, The dream dreaming, oil and encaustic on carved wood, 77 x 108 cm. Palace Gallery of Kelvin Grove College, Brisbane

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Daily 10 - 5
Closed public holidays

CINTRA GALLERIES
40 Park Road, MILTON 4064
Tel. (07) 369 1322
Regular exhibitions by Australian artists.
Monday to Saturday 9 - 5

IPSWICH CITY COUNCIL REGIONAL GALLERY
Cnr Nicholas and Limestone Streets, IPSWICH 4305 Tel. (07) 280 9246
Visiting exhibitions and selections from the Permanent Collection.
Tuesday to Friday 10 - 4,
Saturday and Sunday 2 - 5

CREATIVE 92 GALLERY
92 Margaret Street, TOOWOOMBA 4350 Tel. (076) 32 8779
Wednesday to Saturday 10 - 5,
Sunday 11 - 4.30
Monday and Tuesday
by appointment

GALERIE BAGUETTE
150 Racecourse Road, ASCOT 4007
Tel. (07) 268 6168
A contemporary gallery which shares the space with a restaurant, making the art very accessible to the public.
Monday to Friday 9 - 6, Saturday 2 - 5

GLADSTONE ART GALLERY AND MUSEUM
Cnr Goondoon and Bramston Streets, P.O. Box 29, GLADSTONE 4680
Tel. (079) 72 2022
The Public Gallery is a community service of the Gladstone City Council. Exhibitions change monthly and include the work of local artists and craftspersons.
Monday to Wednesday, Friday 10 - 5
Thursday 10 - 8, Saturday 10 - noon

GOLD COAST CITY ART GALLERY
135 Bundall Road, SURFERS PARADISE 4217 Tel. (075) 319 578
Tuesday to Friday 10-5
Saturday, Sunday 1-5

GRAHAME GALLERIES
1 Fernberg Road, MILTON 4064
Tel. (07) 369 3288
Works of art on paper and artist's books.
Tuesday to Saturday 11 - 5

THE HOISSER ART GALLERIES
800-804 Zillmere Road, ASPLEY 4034
Tel. (07) 263 5800, 263 1800 (a.h.)
Continually changing mixed and one-man exhibitions of works by Queensland and interstate artists. Picture framer.
Monday to Saturday 9 - 5

LINTON GALLERY
421 Ruthven Street, TOOWOOMBA 4350
Tel. (076) 32 9390
Regularly changing exhibitions of fine paintings, quality pottery and crafts.
Monday to Friday 9 - 5,
Thursday 9 - 9, Saturday 9 - 12

METRO ARTS
109 Edward Street, BRISBANE 4001
Tel. (07) 221 1527
Two galleries with constantly changing exhibitions of contemporary works of art.
Daily 11 - 5

PARK ROAD GALLERY
33 Park Road, MILTON 4064
Tel. (07) 368 2627
Changing exhibitions of traditional and contemporary fine art by Australian artists. In-house framing.
Monday to Friday 10 - 5
Saturday and Sunday 11 - 5

PERC TUCKER REGIONAL GALLERY
Flinders Mall, TOWNSVILLE 4810
Tel. (077) 722 560
Tuesday, Wednesday, Thursday, Saturday 10 - 5,
Friday 2 - 9, Sunday: 10 - 1

PHILIP BACON GALLERIES
2 Arthur Street, NEW FARM 4005
Tel. (07) 358 3993
Regular exhibitions by leading Australian artists plus a large collection of nineteenth-century and early modern paintings and drawings.
Tuesday to Saturday 10 - 5

QUEENSLAND ART GALLERY
Queensland Cultural Centre, South Bank, SOUTH BRISBANE 4101 Tel. (07) 840 7303
To 10 March: The Distance - an installation by Martin Boscott
To 25 April: Harold Parker exhibition - sculpture
To 6 May: Twenty Contemporary Australian Photographers
Monday to Sunday 10 - 5,
Wednesday 10 - 8

RIVERHOUSE GALLERIES
(Formerly Ardrossan Gallery)
1 Oxlade Drive (Cnr. Brunswick St), NEW FARM 4005 Tel. (07) 358 4986
Changing exhibitions of contemporary and traditional Australian artists. Also selected early Australian paintings. Valuations and restoration.
March-April: Vincent Brown
Tuesday to Saturday 10 - 5

ROCKHAMPTON ART GALLERY
Victoria Parade, ROCKHAMPTON 4700
Tel. (079) 311 248
The Permanent Collection includes paintings, prints and ceramics by contemporary Australian artists. Temporary loan exhibitions change monthly.
Monday to Friday 10 - 4,
Wednesday 7 - 8.30, Sunday 2 - 4

SCHUBERT ART GALLERY
34 Orchid Avenue, SURFERS PARADISE 4217 Tel. (075) 38 9599
Paintings by leading Australian artists.
2797 Gold Coast Highway, BROADBEACH 4218 Tel. (075) 38 2121
Shop B227, Level 1, Marina Mirage, Seaworld Drive, MAIN BEACH 4217
Featuring selected paintings by Queensland and interstate artists.
Daily 10 - 5.30

THE MONTVILLE ART GALLERY
The Village Green, MONTVILLE, 4560
Tel. (074) 42 9309

TOOWOOMBA ART GALLERY
City Hall, Ruthven Street, TOOWOOMBA 4350 Tel. (076) 31 6652
City collection and visiting exhibitions changing every month. Gould Collection on permanent display.
Monday, Wednesday, Thursday, Friday 11 - 3, Tuesday 11 - 5, Saturday 10 - 3, Sunday 2 - 5

VERLIE JUST TOWN GALLERY AND JAPAN ROOM
6th Floor, MacArthur Chambers, Edward/Queen Streets, BRISBANE 4000
Tel. (07) 229 1981
Prizewinning established and emerging Australian artists exclusive to this Gallery in Brisbane. 17-20th Century Japanese Master Printmakers.
Monday to Friday 10 - 6,
Sunday 11 - 4

VICTOR MACE FINE ART GALLERY
35 McDougall Street, MILTON 4064
Tel. (07) 369 9305
Exhibitions by major Australian artists and tribal art.
Saturday to Wednesday 11 - 5

YOUNG MASTERS GALLERY
Ground Floor, 344 Queen Street, BRISBANE 4000 Tel. (07) 229 5154
Representing prizewinning and/or established artists. Paintings and ceramics by prominent artists in stock.
Tuesday to Sunday 11 - 4

Darwin Da Capo by Charles Billich Oil on Irish Linen 182 x 213 cm
One of a series of eight "Cityscapes" featuring each of Australia's capital cities.

ORIGINAL PAINTINGS, DRAWINGS & LIMITED EDITION FINE ART PRINTS

BILLICH GALLERY

Hyatt on Collins Hotel 123 Collins Street MELBOURNE VIC 3000 Tel: (03) 650 3440 Fax: (03) 650 3491 **Gallery Hours:** Mon–Sat 9 a.m. to 9 p.m.

Hotel Intercontinental 117 Macquarie Street SYDNEY NSW 2000 Tel: (02) 252 2832 **Gallery Hours:** Mon–Sat 10 a.m. to 10 p.m. and Sun: 12 noon to 8 p.m.

NEW SOUTH WALES

ACCESS GALLERY
115-121 Mullens Street (Corner Parsons), BALMAIN 2039
Tel. (02) 818 3598 Fax: (02) 555 1418
Exhibiting contemporary Australian paintings and sculpture. Exhibitions changing every three weeks. Also open stockroom and sculpture courtyard Undercover parking available.
5 March to 24 March: Gus Cohen – paintings, works on paper; Frederick Frizelle – paintings, works on paper
26 March to 14 April: Ken Gilroy – paintings, works on paper
16 April to 5 May: Jim Croke – sculpture, works on paper; Lezlie Tilley – paintings.
7 May to 26 May: Judi Elliott – fused and slumped glass; Jan Spencer – works on paper
28 May to 16 June: Sue Gill – paintings
18 June to 7 July: Barbara Licha – paintings, works on paper
Tuesday to Sunday 11 - 6 or by appointment

ALBURY REGIONAL ART CENTRE
546 Dean Street (P.O. Box 664), ALBURY 2640 Tel. (060) 23 8187
Fax. (060) 41 2482
Regional art centre featuring painting, photography and touring exhibitions changing monthly. Drysdale Collection, music concert series, education programme
7 March to 15 April: Out of the North - ceramics.
10 May to 10 June: Regional textiles
17 May to 10 June: Living in the 'seventies: photographs by Carol Jerrems.
Daily 10.30 - 5

ANNA ART STUDIO & GALLERY
Unit 5, 4 Birriga Road, BELLEVUE HILL 2023 Tel. (02) 365 3532
Permanent Collection of traditional art Australian and European paintings, drawings, sculptures. Selected works by Anna Vertes.
Daily by appointment

ANNA VERTES Low tide Rose Bay, New South Wales Anna Art Studio and Gallery

ARTARMON GALLERIES
479 Pacific Highway, ARTARMON 2064
Tel. (02) 427 0322
Large collection of Australian art, early and contemporary paintings and drawings
March: Leonore Rays – paintings and drawings
May: Robert Griffiths – paintings
Monday to Friday 10 - 5,
Saturday 11 - 4

ART GALLERY OF NEW SOUTH WALES
Art Gallery Road, SYDNEY 2000
Tel. (02) 225 1700
To 10 March: Swiss artists in Australia 1777-1991
To 7 April: Roger Kemp etchings
To 21 April: Elwyn Lynn
Permanent collections of Aboriginal and Melanesian, Australian, European and Ansian art, contemporary and traditional. Prints, drawings, watercolours and photography also displayed.
Monday to Saturday 10 - 5,
Sunday noon - 5

AUSTRALIAN GALLERIES
15 Roylston Street, PADDINGTON 2021
Tel. (02) 360 5177 Fax. (02) 360 2361
9 April to 27 March: John Perceval – paintings and drawings
6 May to 25 May: Inge King – sculpture
3 June to 22 June: Rodney Pople – paintings
Monday to Saturday 10 - 6

AUSTRALIAN NAIVE GALLERIES
26 Queen Street, WOOLLAHRA 2025
Tel. (02) 327 6196
Specializing in naive and modern primitive paintings. Exhibitions change every four weeks. Also a collector's room and imported works.
Tuesday to Saturday 11 - 6

BARRY STERN EXHIBITING GALLERY
12 Mary Place, PADDINGTON 2021
Tel. (02) 332 1875
Changing exhibitions of Australian artists every three weeks. Paintings, sculpture, printed silks, jewellery all included in 1991.
To 6 March: Deborah Cooper – drawings and paintings
9 March to 27 March: Kate Durham – Fantasy work including mirrors, furniture and jewellery; Francis Petrolo – wrought iron work
30 March to 17 April: Greg Irvine – solo show
20 April to 8 May: Scott McDougall – traditional painter in acrylics
11 May to 29 May: James Gordon – photography
Tuesday to Saturday 11.30 - 5.30

BATHURST REGIONAL ART GALLERY
70-78 Keppel Street, BATHURST 2795
Tel: (063) 31 6066
Selections from the permanent collections of Australian art, sculpture, ceramics and Lloyd Rees Collection
Visiting exhibitions
Monday to Friday 10 - 4
Saturday 11 - 3,
Sunday and public holidays 1 - 4
Closed Christmas Day, Boxing Day, New Years Day, Good Friday

BETH HAMILTON GALLERIES
Northbridge Plaza, Sailors Bay Road, NORTHBRIDGE 2063 Tel. (02) 958 7366
Works on paper. Original prints from Japan, Switzerland and America
Australian low edition prints, watercolours, drawings, pottery.
Monday to Friday 9.30 - 5.30,
Thursday 9.30 - 9, Saturday 9.30 - 3.30

BETH MAYNE STUDIO SHOP
Cnr Palmer and Burton Streets, DARLINGHURST 2010
Tel. (02) 360 6264
Presenting collectors' items of early Australian paintings and works by contemporary artists
Tuesday to Saturday 11 - 5

BLAXLAND GALLERY
6th Floor, Grace Bros City Store, 436 George Street, SYDNEY 2000
Tel. (02) 238 9390
11 April to 5 May: Chris Antico – paintings; Samantha Green – designer jewellery; Graham Marchant – paintings and prints.
9 May to 2 June: Andrew Rankin – photographic portraits by The Australian Magazine's photographer; Lawrence Denham – works on paper.
Monday to Friday 10 - 5,
Thursday 10 - 7,
Saturday 10 - 3, Sunday 10 - 4
Closed public holidays

BLOOMFIELD GALLERIES
118 Sutherland Street, PADDINGTON 2021 Tel. (02) 326 2122

VICTOR MACE
Fine Art Gallery
35 McDougall St., Milton, Qld. 4064
Gallery hours: Saturday to Wednesday 11 a.m. – 5 p.m.
Telephone (07) 369 9305

GRAHAME GALLERIES
CHARLES PAGE – PHOTOGRAPHS
MID FEBRUARY – MID MARCH 1991
1 FERNBERG ROAD, MILTON, 4064, BRISBANE TEL. (07) 369 3288
TUESDAY – SATURDAY 11-5

VINCENT BROWN

RECENT PAINTINGS AND SELECTED WORKS FROM 1930–1948

STAGE SET 1940
24 x 32 cm
Exhibited Queensland Art Gallery
Vincent Brown, An early Brisbane Modernist. Nov 90 – Jan 91.

photographs by Martin Jorgensen

RIVER MEADOWS, COOMERA 1990 45 x 60 cm

JACK'S ASHORE 1990 92 x 92 cm

Riverhouse Galleries are privileged to present a MAJOR EXHIBITION by this important artist, now in his 90th year.

RIVERHOUSE GALLERIES

MARCH – APRIL 1991

1 Oxlade Drive, cnr Brunswick St New Farm Brisbane
Tuesday–Saturday 10–5 Telephone (07) 358 4986 (formerly Ardrossan Gallery)
Directors: Martin and Jan Jorgensen

[illegible] Australian paintings, [illegible] prints and sculpture; works by [illegible]m Lindsay. Specializing in Frank [illegible]
[illegible] March to 12 April: Leonard and [illegible]ileen Shillam – bronze sculpture.
[illegible] April to 27 April: Dorrit Black drawings
1 May to 25 May: Jeremy Gordon: paintings in egg tempera, oil
Tuesday to Saturday 1 - 6, mornings by appointment

BOWRAL ART GALLERY
389 Bong Bong Street, BOWRAL 2576
Tel. (048) 61 3214
Continuous exhibitions of contemporary Australian art, sculpture, glass, ceramics and wood.
Monday to Friday 9 - 5.30
Saturday 9 - 4, Sunday 10 - 4 or by appointment

BREEWOOD GALLERIES
134 Lurline Street, KATOOMBA 2780
Tel. (047) 82 2324
Continuous exhibitions of overseas art.
Daily 10 - 5

BRIDGE STREET GALLERY
124 Jersey Road, WOOLLAHRA 2025
Tel. (02) 327 2390
Exhibiting paintings by contemporary Australian artists. Extensive selection of original prints. Consulting to private and corporate collections.
Monday to Friday 10.30 - 5.30

CAMPBELLTOWN CITY ART GALLERY
Cnr Camden and Appin Roads, CAMPBELLTOWN 2560
Tel. (046) 28 0066
Changing exhibitions of national and local significance. Also featuring Japanese garden centre and bookshop
To 24 March: Doug Moran National Portrait Prize – painting
28 March to 28 April: Tamworth National Fibre Exhibition – textiles
Wednesday to Friday 10 - 4,
Saturday, Sunday 12 - 4

C.H.F. GALLERY
3 Hayes Road, ROSEBERY 2018
Tel. (02) 317 5578
Antiquarian prints from 17th, 18th and 19th century. Botanical, architectural, historical and decorative subjects in Charles Hewitt frames.
Monday to Friday 11-5
or by appointment

CHRISTOPHER DAY GALLERY
76a Paddington Street, PADDINGTON 2021 Tel. (02) 326 1952, 32 0577
Changing exhibitions of quality traditional 19th and 20th-century Australian and European oil and watercolour paintings
Monday to Saturday 11 - 6,
Sunday by appointment

COUNTRY ROSE GALLERY
10 Dalton Avenue, SINGLETON 2330
Tel. (065) 72 3807
Fine art, gemstones, bronze, pottery. Displays and exhibitions continually changing in historic Hunter Valley
Friday to Monday 10 - 4

COVENTRY GALLERY
56 Sutherland Street, PADDINGTON 2021
Tel. (02) 331 4338
Contemporary works of art by prominent Australian and international artists. New exhibitions every three weeks.
Tuesday to Saturday 11 - 5
or by appointment

DENNIS BAKER STUDIO GALLERY
37 Woy Woy Road, KARIONG 2251
Tel. (043) 40 1386
Continuous exhibition of Australian contemporary paintings. Original prints 1700s to 1930. Located just off expressway after Gosford interchange.
Thursday, Friday and Sunday 10 - 6
or by appointment

DUBBO REGIONAL ART GALLERY
165 Darling Street, DUBBO 2830
Tel. (068) 814 342
Changing exhibitions every four to six weeks. Also featuring the Gallery Bookshop selling cards, books and local artefacts.
To 3 March: A Koori Perspective
8 March to 14 April: Transformers
Monday to Friday 11 - 4.30,
Saturday and Sunday 10 - noon, 1 - 4
Closed Tuesday

EAGLEHAWKE GALLERIES
174 St John's Road, GLEBE 2037
Tel. (02) 552 2744 Fax (02) 552 2036
International and Australian artists represented. Changing exhibitions.
Tuesday through Sunday 11-6
and by appointment

EDDIE GLASTRA GALLERY PTY LTD
44 Gurner Street, PADDINGTON 2021
Tel. (02) 331 6477 Fax. (02) 331 7322
Continuous changing exhibitions of paintings by leading contemporary Australian artists
Tuesday to Saturday 11 - 5.30

ROCKHAMPTON CITY ART GALLERY
The Permanent Collection of the Gallery includes paintings, prints and ceramics by prominent Australian artists.
A substantial number of works were produced from 1970 onwards although some do pre-date this time.
Temporary loan exhibitions are rotated monthly. The Rockhampton Chamber Music Society performs on the second Sunday of each month.
Gallery hours: Monday to Friday 10 am to 4 pm
Wednesday night 7 pm to 8.30 pm
Sunday 2 pm to 4 pm
Free Admission
Director: Dianne Heenan Enquiries: (079) 311 248
Located in Victoria Parade

Brisbane City Hall Art Gallery and Museum
King George Square
A varied program of exhibitions is presented in the museum which also houses the Brisbane City Council's fine art and historical collections.
Open every day 10 am to 5 pm except public holidays. Admission free. Enquiries (07) 225 4355.
Brisbane City

JUNE STEPHENSON
PAINTINGS AT
THE SWAN HILL REGIONAL GALLERY of CONTEMPORARY ART
FEBRUARY – MARCH 1991
McCLELLAND GALLERY
AUGUST – SEPTEMBER 1991
THE TOWN GALLERY
BRISBANE, QUEENSLAND
OCTOBER – NOVEMBER 1991

VIEW TO THE SPANISH STEPS ACRYLIC ON CANVAS 137 x 91.5 cm PHOTOGRAPHY BY ROBERT WALKER

SCOTT· McDOUGALL

SATURDAY 20 APRIL – WEDNESDAY 8 MAY 1991

BARRY STERN EXHIBITING GALLERY

12 MARY PLACE PADDINGTON 2021 TELEPHONE (02) 332 1875

GALERIE ANNE GREGORY
[illegible] Trafalgar Street, ANNANDALE 2038
[illegible] 552 1699, Fax (02) 522 1689
[illegible]alizing in European works on [illegible]
Thursday to Saturday 11 - 5.30, and by appointment.

GALERIE LA MEURIANNE
1st Floor, 329 Sydney Road,
BALGOWLAH 2093 Tel. (02)907 9665
Changing exhibitions each month of works by North Shore, Hunter Valley and North Coast artists.
Daily 10.30 - 5.30. Closed Wednesday and Sunday

GALLERY SIX
18 Bungan Street, MONA VALE 2103
Tel. (02) 99 1039
Australian paintings plus handblown glassware, pottery, wooden objects, handmade certified Swedish antiques
Monday to Friday 9.30 - 5.30,
Saturday 10 - 3

GALLERY 460
460 Avoca Drive, Green Point,
GOSFORD 2251 Tel. (043) 69 2111
Fax. (043) 69 2359
Changing exhibitions by Australian contemporary artists. Fine arts dealer in 19th and 20th-century paintings. Eight hectare Sculpture Park.
To 17 March: John Winch – paintings
19 April to 12 May: John Caldwell – paintings
Daily 10 - 5

GARRY ANDERSON GALLERY
13 MacDonald Street, PADDINGTON
2010 Tel. (02) 331 1524
Fax. (02) 332 2344
Changing exhibitions of contemporary Australian, overseas and aboriginal artists
Tuesday to Saturday 11 - 6

HARRINGTON STREET GALLERY
17 Meagher Street, CHIPPENDALE 2008
Tel. (02) 699 7378
Artists' co-operative established 1973. A new exhibition mounted every three weeks throughout the year from February to December
Tuesday to Sunday 10-4

HOGARTH GALLERIES ABORIGINAL ART CENTRE
Walker Lane, PADDINGTON 2021
Tel. (02) 360 6839
Changing exhibitions of Aboriginal, contemporary, traditional and Australian art. Tuesday to Saturday 11 - 5.30

HOLDSWORTH GALLERIES
86 Holdsworth Street, WOOLLAHRA
2025 Tel. (02) 32 1364.
Fax. (02) 328 7989
Changing exhibitions every three weeks by well known Australian artists
Monday to Saturday 10 - 5,
Sunday 12 - 5

HOLLAND FINE ART
46-48 Cross Street (Ocean Ave end),
DOUBLE BAY 2028 Tel. (02) 327 2605
Continuous exhibitions of Australian and international paintings and sculpture specializing in post-impressionism.
Tuesday to Saturday 11 - 5,
Monday by appointment

IRVING GALLERIES
1 Hargrave Street, PADDINGTON 2021
Tel. (02) 360 5566
To 30 March: Tibor Hubay; Sam Schoenbaum – A Survey.
4 April to 4 May: Terry Matassoni and Melanie Howard
9 May to 8 June: David Godbold.
Tuesday to Saturday 11 - 6

IVAN DOUGHERTY GALLERY
Cnr Selwyn Street & Albion Avenue,
PADDINGTON 2021 Tel. (02) 339 9526
Fax. (02) 339 9506
A major educational resource of the College of Fine Arts UNSW. Exhibitions of twentieth-century, Australian and international art changing monthly. Free lectures and forums.
To 9 March: Telecom Fine Art Scholarships
16 March to 13 April: Jewellery/sound/sculpture.
25 May to 22 June: Contemporary aboriginal artist Fiona Foley and Maningrida artists, Terry Ganadilla and Dale Yowlingbala
Monday to Friday 10 - 5, Saturday 1 - 5.
Closed public holidays

JOSEF LEBOVIC GALLERY
34 Paddington Street, PADDINGTON
2021 Tel. (02) 332 1840
Fax. (02) 331 7431
Australian prints and photographs colonial to 1960; selected contemporary printmakers
To 16 March: Australia at Work and Play – drawings, watercolours and etchings
23 March to 4 May: Bruce Goold – linocuts
11 May to 16 June: Views of Sydney –

NEWCASTLE REGION ART GALLERY

Gallery hours

Mon–Fri 10–5pm
Sat 1.30–5pm
Sun & Public Holidays 2–5pm

Laman Street, Newcastle 2300
Telephone (049) 29 3263 or 26 3644

BATHURST REGIONAL ART GALLERY

Selections from the extensive permanent collections of Australian art, sculpture and ceramics and the Lloyd Rees Collection as well as changing loan exhibitions.

Monday–Friday 10am–4pm Saturday 11am–3pm
Sunday & Public Holidays 1pm–4pm
Closed Christmas Day, Boxing Day, New Year's Day, Good Friday

70–78 KEPPEL STREET BATHURST 2795 TELEPHONE (063) 31 6066

THE BROKEN HILL CITY ART GALLERY
(FOUNDED 1904)

Gallery Hours:
Mon–Sat 9–4 pm Sun 10–12 noon.
Closed Christmas Day & Good Friday
cnr Chloride & Blende St
Telephone: (080) 882991./889252
This regional gallery is supported by the N.S.W. Ministry of Arts & Australia Council

THE SILVER TREE Centrepiece of the City Art Collection.

PG

SOLD AT SOTHEBY'S INAUGURAL PERTH AUCTION - SEPTEMBER 1990.

WALTER ROWBOTHAM

1878 - 1951

EXHIBITION

3 - 20TH FEBRUARY 1991

PERTH GALLERIES PTY LTD

12 ALTONA STREET WEST PERTH 6005
TELEPHONES: (09) 321 6057 (09) 321 2354 FACSIMILE: (09) 321 2354

DIRECTORS: NORAH OHRT AND VANESSA WOOD

AGENTS FOR SOTHEBY'S AUSTRALIA PTY LTD

photographs.
Monday to Friday 1 - 6, Saturday 11 - 5

KEN DONE GALLERY
21 Nurses Walk, THE ROCKS 2000 Tel. (02) 272 740
Paintings, drawings, posters and limited edition prints by Ken Done
Monday to Friday 10 - 6,
Saturday and Sunday 10 - 5

KENTHURST GALLERIES
39 Kenthurst Road, KENTHURST 2156
Tel. (02) 654 2258 Fax. (02) 654 1756
Three exhibiting areas and sculpture gardens on one and a half acres 25 kms north west of Sydney.
Wednesday to Sunday 10 - 5

LEGGE GALLERY
183 Regent Street, REDFERN 2016
Tel. (02) 319 3340
Tuesday to Saturday 11 - 6

LISMORE REGIONAL ART GALLERY
131 Molesworth Street, LISMORE 2480
Tel. (066) 21 6411
Changing exhibitions monthly.
Wednesday to Saturday 10 - 4

MACQUARIE GALLERIES
83-85 McLachlan Avenue,
RUSHCUTTERS BAY 2011
Tel. (02) 360 7870 Fax. (02) 360 7626
Australia's longest established commercial gallery, representing and exhibiting contemporary artists since 1925. Relocating from 204 Clarence Street to new premises in Rushcutters Bay in February 1991.
To 9 March: New Gallery Opening Exhibition
12 March to 6 April: John Coburn, Jeffrey Makin – with Cezanne, Jenny Orchard ceramics.
Tuesday to Saturday 11 - 6

MAITLAND CITY ART GALLERY
Brough House, Church Street,
MAITLAND 2320
Tel. (049) 33 6725/33 1657
Permanent collection and new exhibitions monthly. Admission free.
Thursday and Friday 1 - 4,
Saturday 1.30 - 5, Sunday 12.30 - 5
or by appointment

MARK JULIAN GALLERY
1st Floor, 23 Glebe Point Road, GLEBE (near Broadway) Tel. (02) 552 3661
Changing exhibitions of contemporary works every 3 weeks.
Tuesday to Saturday 11-6,
Sunday 12-5

MARK WIDDUP'S COOKS HILL GALLERIES
67 Bull Street, Cook's Hill, NEWCASTLE 2300 Tel. (049) 26 3899
March: Pools and Swimming areas of the Newcastle Coastline and the Hunter.
Mitsuo Shoji – ceramics
April: Geoff Dyer – landscape paintings
Bruce Rowland – figurative paintings
Robyn Lawson – figurative sculpture and ceramics; Rick Ball – paintings
May: David Voigt – paintings, Porcelain – Dianne Peach, Sony Manning, Georgina Elms, Sandra Black.
Monday, Friday, Saturday 11 - 6,
Sunday 2 - 6

THE MOORE PARK GALLERY
17 Thurlow Street, REDFERN 2016
Tel. (02) 698 8555
Large oils by Ken Done. Viewing by appointment.
Monday to Friday 10 - 4.
Closed public holidays

MORI GALLERY
56 Catherine Street, LEICHHARDT 2040
Tel. (02) 560 4704 Fax. (02) 569 3022
Tuesday to Saturday 11 - 6

NEWCASTLE REGION ART GALLERY
Laman Street, NEWCASTLE 2300
Tel. (049) 26 3644 Fax. (049) 29 6876
Changing exhibitions from the permanent collection of Australian Art and Japanese ceramics. Touring exhibitions every six weeks.
Monday to Friday 10 - 5,
Saturday 1.30 - 5, Sunday and public holidays 2 - 5

NEW ENGLAND REGIONAL ART MUSEUM
Kentucky Street, ARMIDALE 2350
Tel. (067) 72 5255 Fax. (067) 72 9702
The home for the Armidale City, Chandler Coventry and Howard Hinton Collections.
Monday to Saturday 10 - 5,
Sunday 1 - 5

ORANGE REGIONAL GALLERY
Civic Square, Byng Street (P.O. Box 35), ORANGE 2800 Tel. (063) 61 5136, Fax. (063) 61 3304
A changing programme of international, national and regional exhibitions. A specialist collection of ceramics, costume and jewellery.
To 31 March: Sunrise/Sunset: paintings of light from the Hinton Collection
5 April to 12 May: Abstraction – travelling exhibition from the collection of the Art Gallery of New South Wales

JENNY WATSON

ROSLYN OXLEY9 GALLERY

SOUDAN LANE (OFF 27 HAMPDEN STREET) PADDINGTON NSW 2021 PHONE (02) 331 1919 FAX (02) 331 5609

DAVID PRESTON
GREENWICH SERIES

Authuriums

Daisies

Greenwich Porch

Showing a collection of hand coloured lino cuts

From March 1991

Duke of Wellington

ART GALLERY

40 Cabramatta Rd Mosman NSW 2088 Tel: (02) 969 7684 Fax: (02) 969 5946

Also Featuring: Alex Andrews • Prue Andrews • Peter Abraham • John Beeman • Julian Eather • Peter Fennell • Helen Goldsmith • Johanna Hildebrandt • Greg Hyde • Howard Ireland • Anthony Jas • George Largent • John Lovett • Max Mannix • Bob Marchant • John McQualter • Rex Newell

JOSEF LEBOVIC GALLERY

34 PADDINGTON STREET PADDINGTON NSW 2021 AUSTRALIA
TELEPHONE (02) 332 1840 ❖ FACSIMILE (02) 331 7431

UNK WHITE GOLD FIELDS HOUSE '65

AUSTRALIA AT WORK AND PLAY
9th February to 9th March 1991
❖
BRUCE GOOLD (Recent Works)
23rd March to 27th April 1991
❖
PHOTOGRAPHIC VIEWS OF SYDNEY
11th May to 1st June 1991
❖
AUSTRALIAN PRINTS 1940 to 1960s
22nd June to 27th July 1991

17 May to 16 June: Japan Diary – prints by Tim Winters, photographs by Peter Sawa
24 May to 23 June: Erich Buchholz – woodcuts and screenprints
Tuesday to Saturday 11 - 5
Sunday and public holidays 2 - 5

PAINTERS GALLERY
137 Pyrmont Street,
PYRMONT 2009 Tel. (02) 660 5111
Exhibitions by gallery artists including: Ena Joyce, Sue de Berenger, Deborah Beck, Geoffrey Odgers, Elizabeth Cummings, Andrew Christophides, Chris Wyatt, Mark Rosengrenn
Tuesday to Friday 10 - 5,
Saturday 11 - 5

PARKER GALLERIES
3 Cambridge St, THE ROCKS 2000
Tel. (02) 247 9979
Continuous exhibition of traditional oil and watercolour paintings by leading Australian artists.
Monday to Friday 9.15 - 5.30,
Saturday 10 - 4

PRINTFOLIO GALLERY
Gallery Level, Westpac Plaza, 60 Margaret Street, SYDNEY 2000
Tel. (02) 27 6690
Original etchings, mezzotints, lino and woodcuts, contemporary figurative printmakers with special emphasis on Japanese and New Zealand works, plus aesthetic works in ceramics, handblown glass, leather and clothing. Regular changing stock.
Monday to Friday 8.15 - 6

PRINT WORKSHOP AND GALLERY
74 Palace Street, PETERSHAM
Tel. (02) 564 1432
Monday to Saturday 10 - 4.30,
Sunday 2 - 4

PROUDS ART GALLERY
Cnr Pitt and King Streets, SYDNEY 2000
Tel. (02) 239 2651
Located in the heart of Sydney's central business district. Representing Australia's leading and emerging artists. Director: Cherry Jeanes.
Monday to Friday 9 - 5.25,
Thursday until 9, Saturday 9 - 2

REX IRWIN ART DEALER
First Floor, 38 Queen Street,
WOOLLAHRA 2025
Tel. (02) 32 3212 Fax (02) 32 0556
Paintings by important Australian and British artists including Boyd, Drysdale, Lanceley, Smart, Williams, Auerbach, Freud, Kossoff, Wiszniewski, Wolseley.
Tuesday to Saturday 11 - 5.30
or by appointment

RICHARD KING
141 Dowling Street,
WOOLLOOMOOLOO 2011
Tel. (02) 358 1919 Fax. (02) 357 3324
Photographs by Max Dupain, David Moore and others. Specializing in works on paper. Hall Thorpe and Harold Cazneaux Estates.
By appointment only

RIVERINA GALLERIES
24 The Esplanade, WAGGA WAGGA, 2650 Tel. (069) 215 274
Riverina Galleries was previously the Old Brewery Gallery and has been exhibiting artists' work since 1979
Wednesday to Sunday 11 - 6

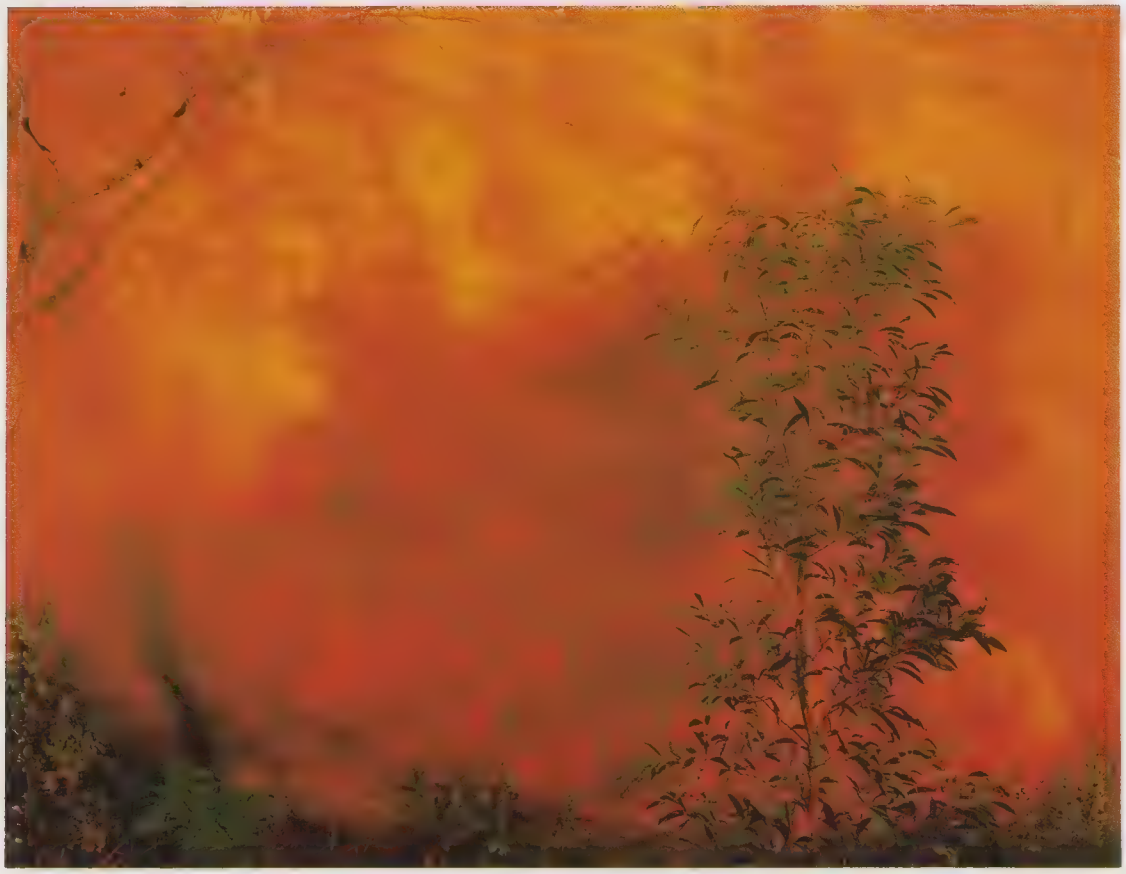
ROBIN GIBSON GALLERY
278 Liverpool Street, DARLINGHURST 2010 Tel. (02) 331 6692
Fax. (02) 331 1114
To 6 March: French and British paintings, drawings and sculpture from Browse and Darby, London
9 March to 27 March: Geoffrey Proud - paintings
6 April to 24 April: Gary Christian – paintings.
27 April to 15 May: Peter Baka – paintings.
18 May to 5 June: Ted Hillyer – paintings.
8 June to 26 June: Ian Pearson – paintings.
Tuesday to Saturday 11 - 6

ROSLYN OXLEY9 GALLERY
Soudan Lane (off 27 Hampden Street), PADDINGTON 2021 Tel. (02) 331 1919
Fax (02) 331 5609
A contemporary gallery dedicated to exhibiting innovative and experimental forms of art.
Tuesday to Saturday 11 - 6

SAVILL GALLERIES
156 Hargrave Street, PADDINGTON 2021 Tel. 327 8311
We buy and sell Australian nineteenth and twentieth-century art with two major exhibitions yearly: Spring and Autumn.
Monday to Friday 11 - 6
Weekends by appointment.

S.H. ERVIN GALLERY
National Trust Centre, Observatory Hill, SYDNEY 2000 Tel. (02) 258 0174
Changing exhibitions of Australian art and architecture with an historic emphasis.
Tuesday to Friday 11 - 5,
Saturday, Sunday 2 - 5
Closed Mondays except public holidays

HARRY NANKIN



THE BURNING BUSH – MOUNT STAPYLTON, VICTORIA, 1991 DYE-TRANSFER PRINT 45.7 x 58.5 cm LIMITED EDITION OF 100

7 – 28 March, 1991

Capricorn Gallery

421 Smith Street
Fitzroy, Victoria (cnr Leicester Street)

ph: (03) 416 2352
Tuesday–Friday 10 – 4
Saturday & Sunday 2 – 5

14 – 28 April, 1991

Eaglehawke Galleries.
Purveyors of Fine Art

174 St. Johns Road
Glebe, NSW

ph: (02) 552 2744
fax: (02) 552 2036
Tuesday–Sunday 11 – 6

PRINT WORKSHOP & GALLERY

ANNOUNCING INNOVATIVE PRINTMAKING WORKSHOP, USING SAFE, NON-TOXIC MEDIA

NON-TOXIC MONOPRINT & MONOTYPE WORKSHOP

Offers lithographs and editioned etchings produced within the workshop by graduate and well-known artists. Currently in stock are works on paper from workshops in the U.S.A.

Editioning in lino cuts, woodblocks, etching and stone lithographs available.

Limited open access, on request.

Exhibitions given for drawings, photographs and graphics.

Module, perspex frames provided by the Gallery.

Workshops on various printing techniques offered during the year.

For further details, please enquire–

PRINT WORKSHOP AND GALLERY
74 PALACE STREET PETERSHAM
PHONE (02) 564 1432
MONDAY – SATURDAY 10 – 4pm SUNDAY 2 – 4pm

SHARON DAVSON FINE ART STUDIOS
Suite 4. The Park Mall, 209-213 Windsor Street, RICHMOND 2753
Tel. (045) 78 4747
Continuously changing exhibitions of quality art work specializing in creating works for specific locations on commission. Monday to Friday 9 - 5 or by appointment

THE TERRACE GALLERY
8-10 Leswell Street, WOOLLAHRA 2025
Tel. (02) 389 6463
Extensive range of traditional Australian oils and watercolours: many of investment quality. Also specializing in the Albert Namatjira era of Central Australian Aranda watercolours.
By appointment only

TIM McCORMICK
53 Queen Street, WOOLLAHRA 2025
Tel. (02) 363 5383
Colonial prints and paintings, rare Australian books, manuscripts and photographs.
Monday to Friday 10 - 5

TREVOR BUSSELL FINE ART GALLERY
180 Jersey Road, WOOLLAHRA 2025
Tel. (02) 32 4605
Australia's specialist in original works by Norman Lindsay. Fine Australian investment paintings, 1800 to 1940. Restoration, framing, valuations.
Daily 11 - 6. Closed Sundays

UTOPIA ART SYDNEY
50 Parramatta Road, STANMORE 2048
Tel. (02) 519 3269
Contemporary Aboriginal Art 1971-1990. Representing Utopia and Papunya Tula. Changing monthly exhibitions.
Saturday 12 - 5, Wednesday to Thursday by appointment. Friday 12 - 3

VON BERTOUCH GALLERIES
61 Laman Street, NEWCASTLE 2300
Tel. (049) 29 3584
22 March to 14 April: 28th Anniversary Exhibition. Shay Docking - paintings
19 April to 12 May: Judy Hepper paintings, Livio Sucio – paintings
17 May to 9 June: Robert Emerson Curtis – paintings and drawings; Peter Rushforth – pottery.
14 June to 7 July: Christine Ross paintings; Glenn Henderson, sculpture.
Friday to Monday 11 - 6

WAGNER ART GALLERY
39 Gurner Street, PADDINGTON 2021
Tel. (02) 360 6069 Fax. (02) 327 5991
Presenting fine art by Australian and overseas artists. Exhibitions changing every three weeks – contemporary and traditional works.
5 March to 23 March: John Deane, Ernesto Arrisueno, and Paul Nolan – sculpture and paintings.
26 March to 13 April: Easter exhibition – Australian Landscape.
16 April to 11 May: David Schlunke – Recent Paintings of the Rainforest
4 May to 8 June: Graeme Inson – Recent Paintings of the Mediterranean and other works. Tuesday to Saturday 11 - 5.30, Sunday by appointment. Closed Monday

WATTERS GALLERY
109 Riley Street, EAST SYDNEY 2010
Tel. (02) 331 2556 Fax. (02) 361 6871
20 March to 13 April: Robert Parr – sculpture
17 April to 4 May: Ken Searle – paintings
8 May to 25 May: Vicki Varvaressos and Roger Crawford – paintings
29 May to 15 June: Maeve Woods – paintings
19 June to 6 August: Virginia Coventry – works on canvas and paper.
Tuesday to Saturday 10 - 5

WOOLLOOMOOLOO GALLERY
Cnr Nicholson and Dowling Streets, WOOLLOOMOOLOO 2011
Tel. (02) 356 4220
Changing exhibitions of works by Australian artists of promise and renown.
Wednesday to Sunday 11 - 6

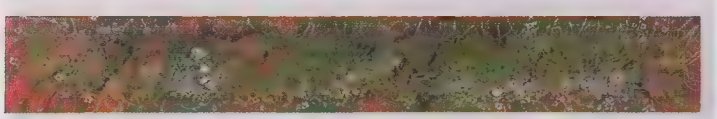
THE WORKS GALLERY
College of Fine Art University of NSW
Selwyn Street, PADDINGTON 2021
Tel. (02) 339 9597
Tuesday to Saturday 11 - 5

WYCOMBE GALLERIES
144 Wycombe Road, NEUTRAL BAY 2089 Tel. (02) 953 9838
Regular exhibitions of Australian contemporary art plus selection of handcrafted glass, ceramics and jewellery.
Tuesday to Friday 10.30 - 5.30
Saturday 10 - 4, Sunday 2 - 5

YUILL/CROWLEY
270 Devonshire Street, SURRY HILLS 2010 Tel. (02) 698 3877
Wednesday to Saturday 11 - 6
or by appointment.

A.C.T.

AUSTRALIAN NATIONAL GALLERY
CANBERRA 2600 Tel. (06) 271 2502
To 1 April: Moet and Chandon Touring Exhibition
6 April to 23 June: Photodeath
To 12 May: Counterpoints: photographs by Carol Jerrems and Wesley Stacey
To 7 July: Eye Spy 7: Countdown



MARION SIMMONS
major exhibition
paintings

LINDY ROSE SMITH
ceramics
10 – 27 April

preview
Saturday 13 April 6–8pm

JIN SONG YANG
major exhibition
etchings
China's foremost printmaker
TIBET and YELLOW RIVER

PAUL TIERNAN
woodcraftsman
1 – 18 May

preview
Saturday 4 May 6–8pm

djuric gallery

director: Bonney Djuric
Dural Street, Hornsby. 2077. Tel. (02) 477 5351 Open Tuesday – Friday 10 – 5 pm Sat. 10 – 4 pm.

Monday to Sunday 10 - 5
Closed Good Friday and Christmas Day

AUSTRALIAN WAR MEMORIAL - ART EXHIBITION GALLERY
CANBERRA 2600 Tel. (06) 243 4211
Until 28 April: In Search of Heroes: Artists & Anzac 1915-1990
Daily 9 - 4.45

BEAVER GALLERIES
81 Denison Street, DEAKIN 2600
Tel. (06) 282 5294
Australian contemporary paintings, sculpture, furniture and decorative arts. Exhibitions change monthly. Three galleries for stock displays.
Wednesday to Sunday, public holidays 10.30 - 5

CANBERRA CONTEMPORARY ART SPACE
Gallery 1 & 2: Gorman House, Ainslie Avenue, BRADDON 2601 Gallery 3: Cnr Bougainville and Furneaux Streets, MANUKA 2603 Tel. (062) 47 0188
Tuesday to Saturday 11 - 5

CANBERRA SCHOOL OF ART GALLERY
Ellery Crescent, ACTON 2601
Tel. (062) 49 5832/41
A programme of contemporary art changing monthly.
Wednesday 10.30 - 8
Thursday to Saturday 10.30 - 5

CHAPMAN GALLERY
31 Captain Cook Crescent, MANUKA 2603 Tel. (06) 295 2550
Wednesday to Sunday 11 - 6

DRILL HALL GALLERY
Kingsley Street, ACTON 2601
Tel. (06) 271 2502
The Australian National Gallery's contemporary art venue.
To 3 March: Recent Acquisitions of Recent Australian Art
Wednesday to Sunday 12 - 5. Closed Good Friday and Christmas Day.

GALLERY HUNTLY
11 Savige Street, CAMPBELL 2601
Tel.(06) 247 7019
Paintings, original graphics and sculpture from Australian and overseas artists. By appointment

NAREK GALLERIES
'Cuppacumbalong', Naas Road, THARWA 2620 Tel. (06) 237 5116
Monthly exhibitions representing contemporary craft, furniture and sculpture in various media.
Wednesday to Sunday, public holidays 11 - 5

HUGO GALLERIES
Shop 9, Thetis Court, MANUKA 2603
Tel.(062) 95 1008
Works on paper by Preston, Whiteley, Pugh, Olsen, Hickey, Irvine, Warr, Nolan, Kahan, Van Otterloo, etc
Monday to Thursday 9.30 - 5.30
Friday 9.30 - 8.30, Saturday 9.30 - 3

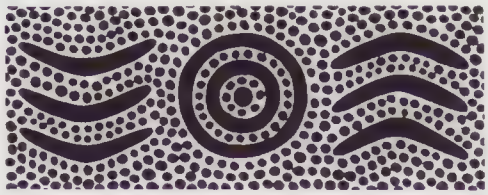
NATIONAL LIBRARY OF AUSTRALIA
CANBERRA 2600 Tel. (062) 62 1111
Tel.(062) 62 12799 until 4.45 weekdays for information about exhibitions.
Tel. (062) 62 13709 until 4.45 weekdays for information about pictorial holdings, access to study collections of documentary, topographical and photographic materials
Daily 9.30 - 4.30, Closed Christmas Day, New years Day, Good Friday and Anzac Day until 1 pm

NOLAN GALLERY
Lanyon, Tharwa Drive, THARWA 2620
Tel. (06) 237 5192
To 17 March: Abstraction – Contemporary Australian Painting.
15 May to 30 June: Encounters 2.
Tuesday to Sunday, public holidays 10-4

SOLANDER GALLERY
36 Grey Street, DEAKIN 2600
Tel. (06) 273 1780 Fax. (06) 282 5145
9 March to 31 March: Gallery 1 – Max Kreijn paintings; Gallery 2 – John Perceval paintings.
6 April to 28 April: Gallery 1 – Painting and Artefacts from Bathurst Island; Gallery 2 – Clifford Possum paintings.
6 April to 8 April: Gallery 1 – Ben Shearer paintings; Gallery 2 – Jane Bradhurst paintings.
1 June to 23 June: Neil Taylor paintings; Etchings, lithographs and drawings by Charles Blackman and Donald Friend
Wednesday to Sunday: 10 - 5

SOUTHLANDS GALLERY
Southlands Shopping Centre, MAWSON 2607 Tel. (06) 286 5330
Canberra's friendly gallery - ongoing mixed display, selected artists - monthly exhibitions paintings, pottery, jewellery, woodwork - lively Chris Stubbs sculptures. Open daily

Contemporary Art from the Desert



UTOPIA • ART • SYDNEY

50 Parramatta Rd Stanmore 2048 (02) 519 3269
Wed - Fri by appointment • Saturday 12 - 5 pm

CHAPMAN GALLERY
CANBERRA

31 Captain Cook Crescent, Manuka
A.C.T. 2603

Sculpture, prints and paintings,
Australian and overseas

Hours: 11 – 6 pm Daily
Closed Monday and Tuesday
Telephone: (062) 95 2550

Director: Judith Behan

ROSE-MARIE TEISSIER

WESTERN AUSTRALIA

Le Clown au Carnaval (The Clown at the Carnival) acrylic on board 55.9 x 77.2 cm

14 – 24 December, 1990

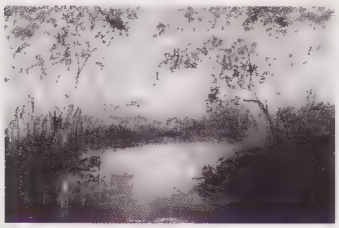
STAFFORD STUDIOS

102 Forrest Street Cottesloe 6011
Telephone: (09) 385 1399
(09) 384 8611
Facsimile: (09) 384 0966
Open Tues–Fri 10–5 Sun 2–5

VICTORIA

ADAM GALLERIES
28 Elizabeth Street, MELBOURNE 3000
Tel. (03) 650 4236 Fax. (03) 331 1590
15 March - 29 March: Wendy Stavrianos – retrospective exhibition of works on paper.
During exhibitions: Monday to Saturday 10.30 - 5. Otherwise Monday to Friday 9.30 - 5 or by appointment.

ANDREW IVANYI GALLERIES
262 Toorak Road, SOUTH YARRA 3141
Tel. (03) 827 8366 Fax. (03) 827 2454
Changing display of works from well-known and prominent Australian artists.
Monday to Saturday 11 - 5, Sunday 2 - 5



DAVID BOYD, On the bank of the river, Andrew Ivanyi Galleries

AUSTRALIAN CENTRE FOR CONTEMPORARY ART
Dallas Brookes Drive, The Domain, SOUTH YARRA 3141 Tel. (03) 654 6687, 654 6422 Fax. (03) 650 3438
ACCA is a public, non-commercial art gallery focusing on recent developments in Australian and international contemporary art.
Wednesday 11 - 9, Thursday, Friday 11 - 5, Saturday, Sunday 2 - 5.
Closed public holidays

AUSTRALIAN GALLERIES
35 and 41 Derby Street, COLLINGWOOD 3066
Tel. (03) 417 4303 Fax. (03) 419 7769
35 Derby Street:
25 March to 13 April: Kenneth Jack - paintings
30 April to 18 May: John Wolesley – paintings
27 May to 15 June: Ann Thomson – paintings
24 June to 13 July: Pasquale Giordino – paintings
41 Derby Street:
18 March to 13 April: Jill Noble – paintings
13 May to 8 June: Leon Morrocco – works on paper.
Monday to Saturday 10 - 6

AVANT GALLERIES PTY LTD
579 Punt Road, SOUTH YARRA 3141
Tel. (03) 866 2009 Fax. (03) 820 0372
Australian, Aboriginal and Russian Paintings. Valuer for taxation for the Arts Scheme. Viewing by appointment only.

BLAXLAND GALLERY
6th Floor, Myer Melbourne, 314-336 Bourke Street, MELBOURNE 3000
Tel. (03) 661 2547
Monday to Wednesday 9 - 5.45, Thursday, Friday 9 - 9, Saturday 9 - 5

BRIDGET McDONNELL GALLERY
130 Faraday Street, CARLTON 3053
Tel. (03) 347 1700
Fine early and modern Australian paintings and drawings.
Tuesday to Saturday 11 - 6

CAPRICORN GALLERIES
421 Smith Street, FITZROY, 3065
Tel. (03) 416 2352
Fine and decorative arts. Continually changing exhibitions by new and established artists.
7 March to 24 March: Harry Nankin – photographs
3 April to 14 April: Linda Dyrparker
4 May to 19 May: Ron Crawford
30 May to 16 June: Stan Ballard.
Tuesday to Friday 10 - 4,
Saturday and Sunday 2 - 5

CAULFIELD ARTS COMPLEX
Corner Hawthorn & Glen Eira Roads, CAULFIELD 3162 Tel. (03) 524 3287
Against the Grain – contemporary WA wood sculpture.
Tuesday: 10 - 7,
Wednesday to Friday 10 - 5,
Saturday & Sunday 1 - 5

CHARLES NODRUM GALLERY
267 Church Street, RICHMOND 3121
Tel.(03) 427 0140
Tuesday to Saturday 11 - 6

CHRISTINE ABRAHAMS GALLERY
27 Gipps Street, RICHMOND 3121
Tel.(03) 428 6099
Contemporary Australian and international painting, sculpture, photography, ceramics and prints.
Please telephone for details of current exhibition.
Tuesday to Friday 10.30 - 5,
Saturday 11 - 4

CITY GALLERY
45 Flinders Lane, MELBOURNE 3000
Tel.(03) 654 6131
6 March to 30 March: Robert Owen - recent work
April: Christopher Kooller
Tuesday to Saturday 11 - 5

CITY OF BALLARAT FINE ART GALLERY
40 Lydiard Street North, BALLARAT 3350 Tel. (053) 31 5622
The oldest provincial gallery in Australia. A major collection of Australian art.
Guided Tours daily.
Tuesday to Friday 10.30 - 4.30,
Saturday, Sunday, public holidays 12.30 - 4.30

CORPORATE ART CONNECTIONS
86 Punt Road, WINDSOR 3181
Tel. (03) 529 5544
Monday to Friday: 9-5
Saturday 11-4 or by appointment

GREYTHORN GALLERIES
2 Tannock Street, NORTH BALWYN 3104 Tel. (03) 857 9920
Fax. (02) 857 5387
Mixed collection of works including Blackman, Coburn, Dickerson, Voigt, Aspden, de Couvreur, Dyer, Gleghorn, Hadley, Hick, Long, Ballard, and Beaven.
Monday to Saturday 10 - 5

DAVID ELLIS FINE ART
309 Gore Street, FITZROY 3065
Tel.(03)417 3716
May: Neil Chenery.
Tuesday to Saturday 10 - 6

DEMPSTERS GALLERY
181 Canterbury Road, CANTERBURY 3126 Tel. (03) 830 4464
Selection of fine contemporary Australian art including works by John Earle and Diana Mogensen.
Monday to Saturday 10.30 - 4.30

DEUTSCHER FINE ART
68 Drummond Street, CARLTON 3053
Tel. (03) 663 5044
Specializing in nineteenth and twentieth-century Australian art.
Monday to Friday 10 - 5.30, weekends by appointment

EARL GALLERY PTY LTD
6 Ryrie Street, GEELONG 3220
Tel. (052) 21 2650
Changing display of investment quality 19th and 20th-century Australian paintings.
Monday to Friday 10 - 4
By appointment only.

EASTGATE GALLERY
729 High Street, ARMADALE 3143
Tel. (03) 509 0956, 509 4343
Monday to Saturday 9 - 5, Sunday 2 - 5

CUPPACUMBALONG CRAFT CENTRE

Narek Galleries
at Cuppacumbalong,
Naas Road, Tharwa, A.C.T.
Phone: (06) 237 5116

Representing in the A.C.T.

GWYN HANSSEN PIGOTT

Hours 11 to 5 daily
Closed Monday, Tuesday

Director
Karen O'Clery

Solander Gallery

CANBERRA

REPRESENTING MAJOR AUSTRALIAN AND OVERSEAS ARTISTS

Two separate exhibitions every four weeks

36 Grey Street
Deakin, A.C.T.
Director: Joy Warren

Gallery Hours: 10am – 5pm
Wednesday – Saturday
Telephone (06) 273 1780

Hand-crafted Period and Modern Frames
Styled and Made by Expert Craftsmen

GRAHAM REYNOLDS PTY. LTD

GILDERS AND PICTURE FRAMERS

463 VULTURE STREET EAST BRISBANE 4169 AUSTRALIA TELEPHONE 07 391 7340 FAX 07 391 2994

EDITIONS SOUTHBANK GALLERIES
Roseneath Place, SOUTH MELBOURNE 3205 Tel. (03) 699 8600
Four large gallery areas constantly exhibiting paintings, prints, drawings and sculptures.
Monday to Friday 9.00 - 5.30,
Sunday 2 - 6

ELTHAM WIREGRASS GALLERY
559 Main Road, ELTHAM 3095
Tel. (03) 439 1467 Fax. (03) 431 0571
Regularly exhibiting Australian artists works, traditional and contemporary – paintings, ceramics, jewellery and prints. Exhibition programme available on request.
Wednesday to Saturday 11 - 5,
Sunday, public holidays 1 - 5

GALLERY GABRIELLE PIZZI
141 Flinders Lane, MELBOURNE 3000
Tel. (03) 654 2944 Fax. (03) 650 7087
Changing exhibitions of contemporary art by leading artists from Papunya, Balgo Hills, Maningrida, Kulumburu and Ngukurr. Gallery Gabrielle Pizzi also represents Emily Kngwarreye, Lin Onus, Ian W. Abdulla and photographer Jon Rhodes.
Tuesday to Friday 10 - 5.30,
Saturday 11 - 5

GEELONG ART GALLERY
Little Malop Street, GEELONG 3220
Tel. (052) 29 3645, 29 3444
Australian paintings, prints and drawings. Colonial to present. Contemporary sculpture and decorative arts. Changing exhibitions monthly.
Tuesday to Friday 10 - 5,
Saturday, Sunday, public holidays 1 - 5

GORE STREET GALLERY
258 Gore Street, FITZROY 3065
Tel. (03) 417 7411
Contemporary Australian painting, drawing, sculpture and prints.
Tuesday to Friday 10 - 5,
Saturday 12 - 4 or by appointment.

GOULD GALLERIES
270 Toorak Road, SOUTH YARRA 3141
Tel. (03) 827 4701 Fax. (03) 824 0860
Nineteenth and twentieth-century Australian art.
Monday to Friday 11 - 6,
Saturday and Sunday 2 - 5

GRYPHON GALLERY
The University of Melbourne, 160 Grattan Street, CARLTON 3053
Tel. (03) 344 8587
Tuesday to Friday 10 - 5,
Saturday 1 - 4

HEIDE PARK AND ART GALLERY
7 Templestowe Road, BULLEEN 3105
Tel. (03) 850 1500 Fax. (03) 852 0154
To 3 March: George Baldessin: Drawings from the Estate.
12 March to 14 April: The Presence of Absence: Group exhibition of contemporary artists involved with abstraction.
23 April to 9 May: Roger Kemp etchings
18 May to 18 August: Freedom of Choice – group exhibition of contemporary artists whose work has dealt with issues beyond the mainstream in the last two years.
Tuesday to Friday 10 - 5,
Saturday, Sunday 12 - 5

JAMES EGAN GALLERY
7 Lesters Road, BUNGAREE 3343
Tel.(053) 34 0376
Featuring the unique canvas, timber and hide paintings of James Egan.
Daily 9 - 6

JEWISH MUSEUM OF AUSTRALIA
Cnr Arnold Street and Toorak Road, SOUTH YARRA 3141 Tel. (03) 266 1922
Housed in the impressive Toorak Synagogue, the Museum presents changing exhibitions covering aspects of Jewish ritual art history.
Wednesday and Thursday 11 - 4,
Sunday 2 - 5

JOAN GOUGH STUDIO GALLERY
326-328 Punt Road, SOUTH YARRA 3141 Tel. (03) 866 1956
Australian contemporary studio representing modern Australian artists.
First Friday monthly 8pm - 10pm,
Saturday 2 - 5,
Monday 8pm - 10pm

JOSHUA McCLELLAND PRINT ROOM
15 Collins Street, MELBOURNE 3000
Tel. (03) 654 5835
An exhibition of British prints from 1920-30 era.
Monday to Friday 10 - 5

JUDITH PUGH GALLERY
110 Gertrude Street, FITZROY 3065 Tel. (03) 417 1822
Tuesday to Saturday 11 - 5

TOLARNO GALLERIES
AUSTRALIAN AMERICAN AND EUROPEAN ARTISTS
Director: Georges Mora
98 River St.,
South Yarra, Victoria, 3141
Telephone (03) 827 8381
Facsimile (03) 827 4746

NIAGARA
Contemporary Australian Art
William Nuttall, Director
245 Punt Road Richmond 3121
Tel. (03) 429 3666 Fax. (03) 428 3571

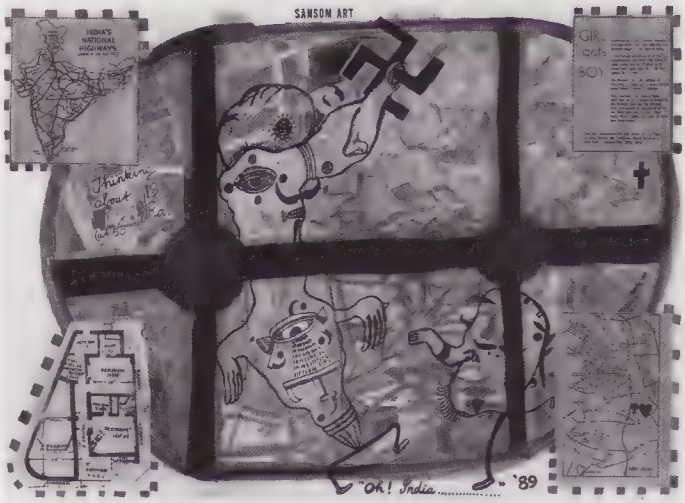
KEVIN BOUCHER

The Magnificent Blue Mountains | oil on canvas | 122 x 183 cm

Saturday 16 March – Thursday 28 March, 1991

WATTLETREE
G·A·L·L·E·R·Y

409 WATTLETREE ROAD, EAST MALVERN, VICTORIA 3145 TELEPHONE (03) 500 9839



GARETH SANSOM

REPRESENTING AUSTRALIA AT THE
VII TRIENNALE INDIA
FEBRUARY, 1991

AT THE LALIT KALA AKADEMI
NEW DELHI

EXHIBITION CURATED BY TERENCE MALOON
MANAGED BY THE
AUSTRALIAN EXHIBITIONS TOURING AGENCY
ON BEHALF OF THE AUSTRALIA COUNCIL.

MELALEUCA GALLERY
121 Ocean Road, ANGLESEA 3230
Tel.(052) 63 1230
Continuing display of quality Australian paintings.
Weekends 11 - 5.30 or by appointment

MELBOURNE ART EXCHANGE
Cnr Flinders & Market Streets, MELBOURNE 3000
Tel. (03) 629 6583/4
An impressive collection of Australian talent ranging from fine investment art to modern decoratives.
Monday to Friday 10 - 6,
Saturday, Sunday 1 - 5

MICHAEL WARDELL. 13 VERITY STREET
13 Verity Street, RICHMOND 3121
Tel.(03) 428 3799
Changing exhibitions of contemporary Australian and international artists.
Wednesday to Saturday 10 - 6,
Sunday 1- 6

MONASH UNIVERSITY GALLERY
Ground Floor, Gallery Building, Monash University, Wellington Road, CLAYTON 3168 Tel. (03) 565 4217
To 6 April: Australian Tourist Posters
Tuesday to Friday 10 - 5,
Saturday 1 - 5

MOORABBIN ART GALLERY and ROGOWSKI'S ANTIQUES
342 South Road, MORRABBIN 3189 Tel. (03) 555 2191
Paintings by prominent Australian and European artists; also permanent exhibition of over sevénty works by Tom B. Garrett.
Tuesday to Friday 9 - 5,
Saturday 9 - 1, Sunday 2.30 - 5.30

MULGRAVE ART GALLERY
73-75 Mackie Road, MULGRAVE 3170
Tel. (03) 561 7111
Exhibitions of Australian artists' work in oils, pastels, watercolours. Hire library art books. Artists' materials. Custom framing.
15 March to 23 March: Fay Palmer, Bill Davies, Anna Zaharakis - watercolours.
19 April to 28 April: Pastels by Rachael Rosenberg and Charlotte Newman
17 May to 26 May: oils, watercolours and pastels by the Cobbers – Bette Phillips, Bette Collins and Neil Straub.
Monday to Saturday 9 - 5, Sunday 2 - 5

NATIONAL GALLERY OF VICTORIA
108 St Kilda Road, MELBOURNE 3004
Tel. (03) 618 0222
To 3 March: Spirit in Land: Bark paintings from Arnhem Land
To 26 May: Mapplethorpe and Groover
5 March to 29 May: McCaughey Prize
20 March to 20 May: From Studio to Stage: Painters of the Russian Ballet 1909-29
Daily 10 - 4.50, Mondays Ground Floor and First Floor only

NIAGARA GALLERIES
245 Punt Road, RICHMOND 3121
Tel.(03) 429 3666
Tuesday to Friday 11 - 6,
Saturday 10 - 5 or by appointment

QDOS FINE CONTEMPORARY ARTS
60 Mountjoy Parade, LORNE 3232
Tel. (052) 89 1989 Fax. (052) 89 6600
Contemporary works by prominent Australian artists. Paintings, sculpture, glass, ceramics Changing exhibitions.
Friday to Monday 10.30 - 5.30,
or by appointment

QUASIONS (MORNINGTON) GALLERY
37a Main Street, MORNINGTON 3931
Tel. (059) 75 3915
Gallery of contemporary art featuring changing exhibitions of Australia's most exciting prominent and emerging artists. Fine ceramics, jewellery, glass.
Tuesday to Sunday, public holidays 11-5

REALITIES GALLERY
35 Jackson Street, TOORAK 3142
Tel. (03) 241 3312
Tuesday to Friday 10 - 6,
Saturday 11 - 4 or by appointment

RMIT GALLERY
342-348 Swanston Street, MELBOURNE 3000 Tel. (03) 660 2218
Monday to Friday 11 - 6

TERRA AUSTRALIS GALLERY
72 Napier Street, FITZROY 3065
Tel. (03) 417 5114 Fax. (03) 417 1486
Linda Howell - Director
Featuring work by contemporary Australian artists. Comprehensive corporate consultancy service.
Tuesday to Saturday 11 - 5

THE ROBB STREET GALLERY
6 Robb Street, BAIRNSDALE 3875
Tel.(051) 52 6990
Ongoing exhibition of contemporary painting, graphics, sculpture.
Friday, Saturday. Monday 11 - 5
Sunday 2 - 5 or by appointment

TOLARNO GALLERIES
98 River Street, SOUTH YARRA 3141
Tel.(03) 827 8381
Exhibitions of Australian, American and European artists.
Tuesday to Saturday 10 - 5.30

Percy Trezise Harvesting the Rainforest 120 x 90 cm

As well as being a celebrated artist, Percy Trezise is a pilot, an author, and one of this country's most respected anthropologists, which goes some way to explain his love and fascination for the wilderness of Cape York, and its original inhabitants. Rainforests and the wildlife that inhabit them are often portrayed in his work, and the lush growth and sheer depth of the land is well depicted in much of his work. Trezise considers his art more an interpretation of the landscape than an illustration of the lifestyles of its inhabitants.
This piece *Harvesting the Rainforest* is from the *Peopling of Australia* Exhibition for the Bicentenary.

Gallery
OF THE AUSTRALIAN LANDSCAPE
Shop FF05 Broadway on the Mall
Queen Street Brisbane 4000
Telephone (07) 210 0377 Facsimile (07) 254 1422
Open 7 days a week except public holidays

THE UNIVERSITY OF MELBOURNE MUSEUM OF ART: THE IAN POTTER GALLERY
The University of Melbourne,
PARKVILLE 3052
Tel: (03) 344 5148/7158
The Ian Potter Gallery is located on Swanston Street near tramstop number 10.
13 March to 27 April: Trevor Nickolls, Rover Thomas: 1990 Venice Biennale.
15 May to 1 June: Mike Parr, Artist-in-Residence 1990/91.
27 June to 3 August: John Walker, 'Keeper of the Faith'.
Wednesday to Saturday 12 - 5

THE UNIVERSITY OF MELBOURNE MUSEUM OF ART: UNIVERSITY GALLERY
The University of Melbourne,
PARKVILLE 3052
Tel: (03) 344 5148/7158
The University of Melbourne Art Collection: painting, sculpture, decorative arts, works on paper.
1 March to 30 June: University of Melbourne Art Collection – paintings, works on paper, sculpture, decorative arts. Monday to Friday 12 - 5

WATTLETREE GALLERY
409 Wattletree Road,
EAST MALVERN 3145
Tel. (03) 500 9839
Changing exhibitions featuring contemporary Australian artists.
15 March to 28 March: Kevin Boucher – recent Australian landscapes.
3 May to 19 May: First Melbourne Exhibition of 'Napperby Dreamtime Art'.
23 June to 30 June: David Zou – latest works.
Monday to Thursday, Saturday 10 - 5, Sunday 2 - 5

WILLIAM MORA GALLERIES
31 Flinders Lane, MELBOURNE 3000
Tel. (03) 654 4655
Australian, modern and contemporary art.
Tuesday to Friday 10 - 5.30,
Saturday 12- 5

SOUTH AUSTRALIA

APTOS CRUZ GALLERIES
147 Mt Barker Road, STIRLING 5152
Tel:(08) 370 9011
Contemporary and primitive art, oriental antiques. Continually changing exhibitions.
Monday to Saturday 10 - 6,
Sunday: 1 - 5

ART GALLERY OF SOUTH AUSTRALIA
North Terrace, ADELAIDE 5000
Tel. (08) 207 7000
1 March to 14 April: Foundation 10th Anniversary Exhibition.
22 March to 30 June: Milton Moon Retrospective.
3 May to 23 June: The Prints of Mike Parr.
Daily 10 - 5, Admission free

BMG FINE ART GALLERY
69-71 Melbourne Street, NORTH ADELAIDE 5006
Tel. (08) 267 4449 Fax. (08) 267 3122
1 March to 26 March: Greg Johns – Survey exhibition 1978-1991.
30 March to 23 April: 'Sevodnya' – Art from the USSR; Andre Brodyck – Recent work.
Tuesday to Saturday 10 - 5

COLLEGE GALLERY
S.A. School of Art, S.A.C.A.E.,
Holbrooks Road, UNDERDALE 5032
Tel. (08) 354 6477
Painting, sculpture, printmaking, photography, film, video, multi-media.
Wednesday to Saturday 11 - 4

CONTEMPORARY ART CENTRE OF SOUTH AUSTRALIA
14 Porter Street, PARKSIDE 5063
Tel.(08) 272 2682
Monthly exhibitions of contemporary art. Tuesday to Friday 11 - 5,
Saturday, Sunday 1 - 5

ELDER FINE ART GALLERIES
106 Melbourne Street, NORTH ADELAIDE 5006
Tel. (08) 267 2869 Fax. (08) 267 2648
Major exhibitions held throughout Australia.
Monday to Friday 10 - 6

GREENHILL GALLERIES
140 Barton Terrace, NORTH ADELAIDE 5006 Tel. (08) 267 2933
Fax. (08) 239 0148
16 March to 14 April: Going East – paintings by Western Australian artists Alan Marshall and Glen Hughes.
Tuesday to Friday 10 - 5,
Saturday, Sunday 2 - 5

HILL-SMITH FINE ART GALLERY
113 Pirie Street, ADELAIDE 5000

Bridget McDonnell Gallery
FINE EARLY AND MODERN AUSTRALIAN PAINTINGS

Izo Rae 1860–1940
Roasted Chestnuts, Etaples
Pastel, 48 x 54 cm
Signed, titled and dated 1917
Provenance: Len Voss-Smith:
Sir Leon and Lady Trout, Brisbane

130 Faraday Street Carlton 3053 Tel (03) 347 1700
Tuesday – Saturday 11 – 6 pm

Moorabbin Art Gallery and Rogowski's Antiques
Mrs D. Rogowski Director-Owner

342 SOUTH ROAD, MOORABBIN, 3189
TELEPHONE (03) 555 2191

Tuesday - Friday 10a.m.-5p.m.; Saturday 10a.m. - 1 p.m.
Sunday 2.30p.m. - 5.30p.m. Closed on Mondays

Heide
PARK AND ART GALLERY

GEORGE BALDESSIN
4 March – 14 April
WORKS ON PAPER FROM THE ARTIST'S ESTATE

Hours: Tues–Fri 10–5.00, Sat & Sun 12–5.00
7 Templestowe Road, Bulleen 3105 Telephone: 03 850 1500 Fax: 03 852 0154

WENTEN RUBUNTJA

Treaty Dreaming Dedication 1987

WENTEN RUBUNTJA TREATY DREAMING DEDICATION 1987 ACRYLIC ON CANVAS 196 x 267cm

This "DEDICATION" is a special Dreaming story passed on to the elder artist Wenten Rubuntja by his grandfather. Wenten Rubuntja is one of the traditional owners of "MPARNTWE". The painting is associated with the Mt. Hay, Papunya and the Ilgarla areas. The painting was inspired by the desire for a Treaty between the Aboriginal people and the Australian Government. 'The three major circles represent the particular sacred sites where the Honey Ant travelled in the Dreamtime. The smaller oblongs depict . . .'

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SUITABLE FOR PRIVATE, PUBLIC AND CORPORATE COLLECTIONS
OPEN DAILY BY APPOINTMENT ONLY

changing exhibitions of
d contemporary Australian
drawings and prints: Heysen,
Ashton, Lindsay, Rees and
Monday to Friday 10 - 5.30,
Sunday 2 - 5

KENSINGTON GALLERY
39 Kensington Road,
NORWOOD 5067 Tel. (08) 332 5752
Fax. (08) 315 902
3 March to 17 March: Dianne Ditcham, Roma Biagioni and Ron McDonald – three Western Australian artists.
24 March to 14 April: Jorg Schmeisser
21 April to 5 May: Lesley Redgate paintings.
12 May to 26 May: Children's paintings from the Ruth Tuck School.
Tuesday to Friday 10 - 5,
Saturday, Sunday 2 - 5

LOUISE SMITH FINE ART
96 Osmond Terrace, NORWOOD 5067
Tel. (08) 31 7014 Fax. (08) 31 4619
Approved valuer for the Taxation Incentive for the Arts Scheme (works dated 1940 to present)
By appointment only.

TYNTE GALLERY
241 Greenhill Road, DULWICH 5065
Tel.(08) 364 1425 Fax. (08) 364 1424
Regular exhibitions of Australian contemporary art with an emphasis on South Australian artists.
Wednesday to Friday 10 - 5,
Saturday, Sunday 2 - 5 or by appointment

WESTERN AUSTRALIA

ADDENDUM GALLERY
11 Essex Street, FREMANTLE 6160
Tel. (09) 335 3312
Perth's only specialist print gallery.
Extensive range of local, Australian and international artists represented
Tuesday, Wednesday 10 - 3,
Thursday to Sunday 10 - 5

ART GALLERY OF WESTERN AUSTRALIA
47 James Street, PERTH 6000
Tel. (09) 328 7233
Daily 10 - 5

BAY GALLERY OF FINE ART
1 Bay Road, CLAREMONT 6010
Tel. (09) 386 3060, (09) 386 2374
Regular exhibitions of original works by Australian and international artists. Oils, watercolours, bronzes, fine ceramics. Traditional and contemporary.
To 8 March: Donald H. Green - oil paintings; Kathryn Marr Johnson - UK bronze sculptures, antique furniture
15 March to 5 April: 20 of the best WA artists: 'The Professions'
Monday to Friday 10 - 6,
Saturday 10 - 2, Sunday 2 - 5

DELANEY GALLERIES
74 Beaufort Street, PERTH 6000
Tel.(09) 227 8996 Fax. (09) 227 6375
Exhibiting work by leading contemporary Australian artists.
To 10 March: Festival of Perth Exhibition - John Beard, John Firth-Smith, Robert Jacks, Michael Johnson, Sandra Leveson, Victor Majzner - paintings.
7 April to 1 May: Brian Yates paintings.
5 May to 29 May: Denise Green – recent work.
2 June to 26 June: Adam Derums, Helen Taylor – paintings and drawings.
Monday to Friday 10 - 5,
Sunday 2 - 5

GALERIE DÜSSELDORF
890 Hay Street, PERTH 6000
Tel. (09) 325 2596
March: Douglas Chambers – paintings.
April: Lidija Dombrovska Larsen – paintings
May: Jill Kempson – paintings and watercolours.
Tuesday to Friday 10 - 4.30,
Sunday 2 - 5 and by appointment

GREENHILL GALLERIES
20 Howard Street, PERTH 6000
Tel. (09) 321 2369
Regular exhibitions by contemporary Australian artists
Monday to Friday 10 - 5, Sunday 2 - 5

LISTER GALLERY
19 Ord Street, WEST PERTH 6005
Tel. (09) 321 5764
Mixed exhibitions by prominent Australian artists.
Monday to Friday 10 - 5, Sunday by appointment

MATILDA GALLERY OF FINE ART
20 High Street (corner Mount St), FREMANTLE 6160 Tel: (09) 335 2737, 335 3221
Regular exhibitions, Fine art consultants, valuations, auctioneers and sales.
Tuesday to Friday 11 - 5,
Saturday and Sunday 2 - 5 or by appointment

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Advice on Purchasing, Restoration and Disposal. All services at competitive rates
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ALL ARTS BOOKSHOP

COLLECTOR'S REFERENCE BOOKS ON ANTIQUES – AUSTRALIAN, ASIAN AND TRIBAL ART.
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ART SALES INDEX
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THE 2ND

Tokyo Art Expo 1991

The 2nd Annual Tokyo Art Expo.

Date: March 30th (Sat) - April 3rd (Wed) 1991

Opening Reception: March 29th (Fri) 1991

Venue: Tokyo International Trade Center, Harumi

Supporters: Embassies (Schedule to be decided.)

Participating Countries: U.S.A. France and 23other countries.

Number of Participating Galleries: 200

Top quality contemporary and modern art

Also Tokyo Art Expo Auction

Tokyo Art Expo Secretariat 7-17-7 Nishi Gotanda Shinagawa-ku Tokyo 141 Japan Tel:(03)5-448 Fax:(03)5-4

PERTH GALLERIES
12 Altona Street, WEST PERTH 6005
Tel.(09) 321 6057 Fax. (09) 321 2354
Agents for Sotheby's Australia Pty. Ltd.
7 to 16 March: Group exhibition of eight new artists – painting, drawing, sculpture, textiles.
7 April to 24 April: Judith Dinham – paintings
28 April to 16 May: Larry Mitchell – paintings
19 May to 5 June: Jules Sher – paintings
Monday to Friday 10 - 5, Sunday 2 - 5.
Closed Saturday and public holidays

STAFFORD STUDIOS
102 Forrest Street, COTTESLOE 6011
Tel. (09) 385 1399 Fax. (09) 384 0966
Regular exhibitions of contemporary artists – Olsen, Dickerson, Gleghorn, Juniper, Waters, Borrack, Drydan, Largent, Williams, Moon, Greenway, Linton, Pro Hart.
Tuesday to Friday 10 - 5,
Sunday 2 - 5

TASMANIA

CROHILL GALLERY
60 Burgess Street, BICHENO 7215
Tel. (003) 75 1535 Fax. (003) 75 1180
Contemporary art and colonial antiques. Continuing exhibitions of Tasmania's leading artists.
Thursday to Monday 10 - 5

FOSCAN FINE ART
354 Davey Street, HOBART 7000
Tel. (002) 233 957
Fine paintings, graphics, old master drawings.
Strictly by appointment only

THE FREEMAN GALLERY
119 Sandy Bay Road, HOBART 7005
Tel. (002) 23 3379 AH: (002) 25 3952
March: Christine Hillier
April: Richard Bacon – England series
May: Paul Boam – paintings; Jenny Turner – weaving.
Monday, Wednesday, Friday,
Saturday 11 - 5.30
Tuesday, Thursday, Sunday 2- 5.30

GALLERY TWO
Ritchies Mill Arts Centre, 2 Bridge Road, LAUNCESTON 7250 Tel: (003) 31 2339
March: Jonathan Bowden - pastels
April: Peter Alan – Paintings
Dawn Oakford – Ceramics
Daily 10 - 5

MASTERPIECE ART GALLERY
63 Sandy Bay Road, HOBART 7000
Tel.(002) 23 2020
Featuring work by artists including Roland Wakelin, Fred Williams, Rupert Bunny, Lloyd Rees, Walter Withers, Hugh Ramsay and W.C. Piguenit.
Monday to Saturday 10 - 5.30 or by appointment

TASMANIAN MUSEUM AND ART GALLERY
5 Argyle Street, HOBART 7000
Tel. (002) 23 1422
Daily 10 - 5

NORTHERN TERRITORY

FRAMED - THE SHOWCASE GALLERY
P.O. Box 585, 55 Stuart Hwy, STUART PARK 0820 Tel. (089) 812 994
A gallery featuring contemporary Australian fine art, aboriginal desert paintings and Arnhem Land barks. Monthly exhibitions are conducted
Monday to Saturday 9 - 6,
Sunday 11 - 5

NORTHERN TERRITORY MUSEUM OF ARTS AND SCIENCES
Bullocky Point, FANNIE BAY 0801
Tel.(089) 82 4211
Monday to Friday 9 - 5,
Saturday, Sunday 10 - 6

COMPETITIONS, AWARDS AND RESULTS

In order to keep this section up-to-date we ask that details and results of open awards and competitions be supplied regularly to the Editorial Manager. These will then be included in the first available issue. We publish mid-December, March, June and September (deadlines: 5 months prior to publication). Where no other details are supplied by organizers of competitions we state the address for obtaining them.

DETAILS

QUEENSLAND

CHURCHIE EXHIBITION OF EMERGING ART 1991
Closing date: March 1991. Particulars from: Anglican Church Grammar School, Oaklands Parade, East Brisbane 4169.

ERNEST HENRY MEMORIAL ART CONTEST 1991
Closing date: September 1991. Particulars from: Secretary, Cloncurry Arts Society, PO Box 326, Cloncurry 4825.

MAREEBA RODEO FESTIVAL ART EXHIBITION
Annual. In conjunction with the Shell Chemical Open Art Award. Closing date usually June. Particulars from the Secretary, Mareeba Art Development Group, PO Box 1019, Mareeba 4880.

INGHAM HINCHINBROOK ACQUISITIVE ART COMPETITION
Annual. Closing date: early May 1991. Particulars from: Secretary, Hinchinbrook Shire Council Acquisitive Art Competition, PO Box 366, Ingham 4850.

QUEENSLAND ROYAL NATIONAL EXHIBITION OF PAINTING PRIZE
Closing date 11 June 1991. Particulars from the Director, Royal National Agricultural and Industrial Association of Queensland, Exhibition Grounds, Gregory Terrace, Fortitude Valley 4006.

NEW SOUTH WALES

ACTA AUSTRALIAN MARITIME ART AWARD
Particulars from: Libby Newling, Public Relations Officer, ACTA Shipping, ACTA House, 447 Kent Street, Sydney 2000. Tel. (02) 286 9421.

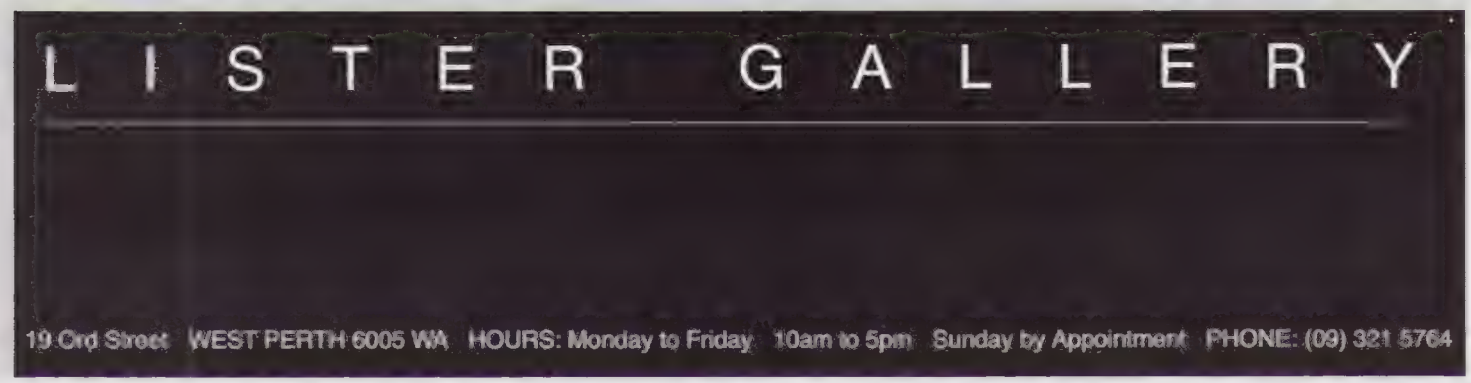
BATHURST ART PURCHASE
Biennial exhibition Bathurst Regional Art Gallery, 17 May 1991. Entry form available March from Bathurst Art Purchase, Private Mail Bag 17, Bathurst 2795.

BERRIMA DISTRICT ART SOCIETY AWARD 1991
Open, two categories – works on paper (any medium) and print prize. Closing date 10 March 1991. Particulars from Exhibition Secretary, Berrima District Art Society, PO Box 144, Bowral 2576.

DRUMMOYNE ART SOCIETY AWARD 1991
Open exhibition held 5 May to 12 May 1991. Closing date 27 April. Particulars from The Secretary, PO Box 178, Drummoyne 2047.

$15,000 PORTIA GEACH MEMORIAL AWARD
Entry forms available March 1991. Closing date 31 May. Particulars available from Arts Management, 56 Kellett Street, POTTS POINT 2011. Tel. (02) 356 2400.

ROYAL EASTER SHOW ART PRIZES 1991
Closing date: 4 January 1991.


LISTER GALLERY
19 Ord Street WEST PERTH 6005 WA HOURS: Monday to Friday 10am to 5pm Sunday by Appointment PHONE: (09) 321 5764

CHRISTINE HILLER

PHOTOGRAPHY: RICHARD EASTWOOD

SELF PORTRAIT IN MEXICO WATERCOLOUR 101 x 72 cm

A MAJOR EXHIBITION OF PAINTINGS AND PRINTS

MARCH 1991

THE Freeman GALLERY

Gallery Hours
SUN. TUES. THURS. 2-5.30pm
MON. WED. FRI. SAT. 11-5.30pm

119 SANDY BAY ROAD SANDY BAY TASMANIA (002) 23 3379 (002) 25 3952

Particulars from: The Chief Executive Officer, Royal Agricultural Society of NSW, GPO Box 4317, Sydney 2001. Tel. (02) 331 9111.

SHOALHAVEN ART SOCIETY ANNUAL EXHIBITION
Open. Rothman's Foundation Award: Best work in any media. Other acquisitive awards. Closing date: 2 April 1991. Particulars from Shoalhaven Art Society, PO Box 240, Nowra 2541 (please send S.A.E.).

TUMUT ART SOCIETY EXHIBITION
Competition exhibition dates: 22 March – 31 April 1991.

VICTORIA

CAMBERWELL ROTARY ART SHOW 1991
$35,000 Art Competition. The Rotary Club of Camberwell invites artists to submit works of traditional representational art. Closing date: 22 March 1991. Particulars from: Rotary Club of Camberwell, PO Box 80, Balwyn 3103.

DANDENONG FESTIVAL ART AWARDS 1991
For young artists under 26 by closing date for entries. Oil, watercolour, pastel, synthetic polymer paint, drawing, printmaking. Closing date: April 1991. Exhibition: May. Particulars from: Dandenong Art Festival, C/- G. Dickson, 79 Pultney Street, Dandenong 3175. Tel. (03) 792 2152.

SOUTH AUSTRALIA

KERNEWEK LOWENDER ART PRIZE
Foundation South Australia Art Prize $3,000. Local Artist Award $500. Closing date 19 April 1991. Particulars from Kernewek Lowender Inc., Cultural Centre, PO Box 230, Kadina 5554.

RESULTS

NATIONAL

PORTIA GEACH MEMORIAL AWARD
Judges: Anthony Bond, Janet Laurence, Anna Waldmann.
Winner: Jenny Watson.

SEVENTH NATIONAL ABORIGINAL ART AWARD
Judges: Wally Caruana, Banduk Marika.
Winners: National Aboriginal Art Award: Mutitjpuy Mununggurr; Rothman's Foundation Award: Ralph Ngainjmirra; Museums and Art Galleries Award: George Mung Mung; Memorial Award for Mawalan's Eldest Son: Bevon Hayward Pooaraar.

QU

BUNDABERG ART FESTIVAL 1990
Award Winners: Section 1: Josephine McTaggart; Section 2: Nola Grabbe; Section 3: Joe Furlonger; Section 4: Stan Callahan; Section 5: Charles Hazzard; Section 6: Adrienne Dietrich; Section 7: Tony Hills; Section 8: Joan Murray; Section 9: Nola Grabbe; Section 10: Maurie Caswell.

CAIRNS ART SOCIETY 44TH ANNUAL EXHIBITION
Judges: David Paulson, Helen Broadhurst
Winners: Daikyo Pty Limited Community Cultural Award: Dale Oliver, Anneke Silver; Mulgrave Shire Council Award for Encouragement: Julianne Clunne; Cairns City Council Purchase Award: Frank Blaho; Cairns Port Authority Award: Nives Porcellato; Cairns Art Society Members Award: Joan Boissevain.

CHURCHIE EXHIBITION OF EMERGING ART 1990
Judges: Michel Sourgnes, James Baker, David Seibert, Marc Sauvage
Winners: National Australia Bank Award: Nick Drummond; Ray White Award (painting): Rod Bunter; Palmer Tube Mill Award (sculpture): David Bange; Conrad and Gargett Award (painting): Stephen Nothling; The Wilson Group Award (ceramic): Stephen Baxter,

INGHAM HINCHINBROOK ACQUISITIVE ART COMPETITION
Judge: Mrs Ludig Peden
Winners: Section 1: James Brown; Section 2: Tim Strickland; Section 3: Yvonne Mizzi; Section 4: Peter Carr; Section 5: Mollie Bosworth; Section 6: Fay Morris; Section 7: Winsome Board; Section 8: Christina Reitano.

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Fax: (089) 41 0883

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JONATHON BOWDEN · TONY BUCKNELL
GRAHAM COX · SUSAN LESTER
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60 Burgess Street Bicheno Tasmania 7215
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GRADUATE DIPLOMA OF ART EDUCATION
GRADUATE DIPLOMA OF GALLERY MANAGEMENT
MASTER OF FINE ARTS
MASTER OF ART EDUCATION
MASTER OF ART THEORY
THE UNIVERSITY OF NEW SOUTH WALES
COLLEGE OF FINE ARTS
Student Administration
P.O. Box 259 Paddington 2021
Location: City Art Campus
Selwyn Street, Paddington
Telephone: (02) 339 9555
Fax: (02) 339 9506

41 Salamanca Place Hobart

Tasmania Australia 7004

Telephone: (002) 23 4324

Facsimile: (002) 23 1279

Tuesday to Saturday

9.30am to 5.30pm

PETER TAYLOR

Water Fowl 1 1990

Huon Pine & bronze 240 x 130 x 90cm

DICK BETT

QUEENSLAND ROYAL NATIONAL SHOW EXHIBITION OF PAINTING PRIZE
Judges: John Massy, C. Portley
Winners: Class 1: Mrs A. Gibbs (1st), Mrs S. Furlonger (2nd), Ms C. Atkins (3rd), Mrs J. Coyne (Highly Commended); Class 2: Miss J. Sperling (1st), Mrs J. Knight (2nd), Mrs S. Pearse (3rd), D. Freeman (Highly Commended), Mrs J. Nulty (Highly Commended); Class 3: Mrs S. Guy (1st), Ms J. Jorgensen (2nd), A. Karagiannidis (3rd).

REDLANDS (YURARA) ART SOCIETY
Judge: Len Davenport
Winners: Section 1: Rene Edwards; Section 2: Sheelah Mee; Section 3: Larraine Redlich; Section 4: Coral Archdall; Section 5: Sheelah Mee; Section 6: Denise Flanagan; Section 7: Rene Edwards; Section 8: Brenda Peters

NEW SOUTH WALES

ACTA AUSTRALIAN MARITIME ART AWARD
Judges: Barry Pearce, John Firth-Smith, John Baily, Kathlyn Ballard, Jane Hylton, Christopher Cullen
Winner: Cressida Campbell

BERRIMA DISTRICT ART SOCIETY AWARD 1990
Judge: Eva Kubbos
Winners: Works on paper: Dinah Bentfield; Print Prize: Betty Bray.

CITY OF LAKE MACQUARIE - CHARLESTOWN SQUARE ART PRIZE 1990
Judge: Tony Bond
Winners: Open prize: Ken Unsworth; $1,500 Prize: John Smithies.

DRUMMOYNE ANNUAL ART AWARD 1990
Judge: Paul Delprat
Winners: Section 1: Joshua Smith; Section 2: Wendy Sharpe; Section 3: Bruno Tucci; Section 4; Frank Marjason; Section 5: Jocelyn Maughan; Section 6: Dean Oliver; Section 7: John Perkins.

1990 KANGAROO AWARDS FOR SCULPTURE
Fourth Annual Invitation Outdoor Sculpture Exhibition and Awards
Judges: Grazia Gunn, Gareth Sansom, Peter Burns
Winners: Ceramic: Jenny Trickey; Open: Stephen Killick.

MOSMAN ART PRIZE 1990
Judges: Sally Badgery, Ann Thomson, Tim Storrier
Winner: Traditional: Greg Hansell; Non-Traditional: John Bartley.

RYDE ART AWARD
Judge: Molly Flaxman
G.R. Cannon Award: Alison Taylor; Putney Progress Association Award: Harold Scott.
Judges: Graham Austin, Ross Doig
Section 1 (tie): Anne Knowles, Colina Grant; Section 2: Carmen Blake; Section 3: Brian Stratton; Section 4: Brian Wynn; Section 5: Tony Tozer, Graphics: Ursula Old; Section 6: Christina Cordero.

SINGLETON ART PRIZE
Judge: Judith White
Winners: Traditional: Christopher Fussell; Open: Carmen Mountford; Watercolour: Dianne Ogg; Pencil, pen and ink: Pauline Danks; Still life: Colina Grant; Miniature: Madeleine Symanski; Local: Alison Kelly; Youth Encouragement Award (Snr): Sally Murray

SWAN HILL PRINT AND DRAWING SHOW 1990
Acquisition award winners: Prints: Diana Mogensen, John Robinson; Drawings: Louise Hearman, Elizabeth Jess, Eric Westbrook.

14TH TAREE ART EXHIBITION
Judge: Joe A. Kilmek
Rothman's Award: Brian Stratton; Member's Award: Pauline Farries; Section A: David Perks (1st), Valerie Wright (2nd); Section B: Toni Francis-Johnson (1st), Jean Robinson (2nd).

VICTORIA

ANDOR MESZAROS SCULPTURE PRIZE
Judges: Peter Corlett, Ernst Fries, Fay D. Gerber
First Prize Winner: Peter Asel; Second Prize Winner: Rosalie Sieira; Highly Commended: Leanne Shaw, Matt Morrissey

DANDENONG FESTIVAL ART AWARDS
Judge: Peter Wegner
Winners: Festival Young Artists' Award and Dandenong Lions Club Award: Peter H. Marshall; City of Dandenong's Special Award: Fiona Bilbrough; The Greg Allan Watercolour Award: Peter H. Marshall; The Dandenong Rotary Club's Drawing Award: Huy Khue Nguyen; Best Portrait or Character Study: Peter H. Marshall; The John Balmain Award for the Best Portrait or Character Study: Heidi Boesch.

BOOKS RECEIVED

A Guide to Bendigo Art Gallery by David Thomas (Bendigo Art Gallery, Bendigo, 1990, ISBN 0949215 058) softback $8.50 hardback $25.50

Beatrice Darbyshire by Barbara Chapman (University of Western Australia Press, Nedlands, 1990, ISBN 0 85564 316 1) $35.00

Ceramic Traditions of South-East Asia by John Guy (Oxford University Press, New York, 1990, ISBN 0 19 588934 7) $48.00

Framing Art: Introducing Theory and the Visual Image by Michael Carter, Hale and Iremonger, Sydney, 1990, ISBN 0 86806 355 X) $19.95

Frederick McCubbin 1855-1917 – 'The Poff' and his art by Andrew Mackenzie (Mannagum Press, Melbourne, 1990, ISBN 0 9587792 1 X) $150.00

Grace Cossington-Smith by Bruce James (Craftsman House, Sydney, 1990, ISBN 0 947 131 353) $90.00

Illustration Index to Australian Art compiled by Ray Choate (La Trobe University Library, Melbourne, 1990, ISBN 0 85816 718 2) $25.00

Margaret Olley by Christine France (Craftsman House, Sydney, 1990, ISBN 0 947 131 361) $65.00

New Zealand Images of War by Tony Martin (The Dunmore Press, Palmerston North, 1990, ISBN 0 86469 126 2) $19.95

Oriental Trade Ceramics in South-East Asia – Ninth to Sixteenth Centuries by John S. Guy (Oxford University Press, New York, 1990, ISBN 0 19 588 9630) $49.95

Paint out by Robert Wallace (Angus and Robertson, Sydney, 1990, ISBN 0 207 16618 8) $9.99

Pusaka: Heirloom Jars of Borneo by Barbara Harrison (Oxford University Press, New York, 1990, ISBN 0 19 588958 4) $49.95

To Be or Not To Be by Natasha Serventy (The Arts Law Centre of Australia, Sydney, 1990, ISBN 0 646 01196 0) $25.00

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ART AUCTIONS

Leonard Joel
31 July and 1 August 1990
Melbourne

BADHAM, Herbert: Sydney market, oil on board, 30.5 x 23 cm, $3,300
BOYD, Arthur Merric Bloomfield: Shoalhaven River with boat, oil on canvas, 90 x 120 cm, $33,000
DATTILO RUBBO, Anthony: Pastoral, oil on board, 21.5 x 29 cm, $990
FORREST, Haughton: Sailing, Storm Bay, Tasmania, oil on board, 30 x 45 cm, $8,800
FRIEND, Donald Stuart Leslie: An Australian in Paris, oil on board, 19 x 24.5 cm, $1,320
HAWKINS, Weaver Harold Frederick: Le Port, 1924, oil on canvas, 53 x 70.5 cm, $6,050
KMIT, Michael: Girl with necklace, 1975, oil on board, 21.5 x 29 cm, $770
O'CONNOR, Victor George: Children on the beach, 1987, oil on canvas on board, 21 x 31 cm, $2,750
PERCEVAL, John: Sitting down with flowers, ink and pencil, 66 x 40.5 cm, $4,675
PLANT, Ada May: The working team, oil on canvas on board, 43 x 53 cm, $2,200
PUGH, Clifton Ernest: New Growth, oil on board, 66.5 x 91 cm, $19,800
STRUTT, William: Arabian dromedary, 1878, pencil, 28.5 x 20.5 cm, $990
TOLSON-LINGAKURRA, Turkey: Dreamtime, 1976, oil on canvas, 162 x 74 cm, $6,600
WOOLNER, Thomas: Caroline Chisholm, 1854, sculptured plaster, relief panel, 21 cm diameter, $4,400

Lawsons
25 September 1990
Sydney

BRAUND, Dorothy: The cyclist, oil on composition board, 91.5 x 61.5 cm, $1,400
DE MAISTRE, Roy: Still life, agapanthus and ranunculus, oil on panel, 41 x 32 cm, $23,000
FRIEND, John Stuart Leslie: Theme and variations for three flutes, ink and wash, 60 x 47 cm, $4,250
HERMAN, Sali: Bare Island, oil on composition board, 32 x 39 cm, $5,000
HINDER, Frank: Abstract geometry, watercolour pair, each 18.5 x 23.5 cm, $1,300
HOPE, Laurence: Man in the moonlight, oil on canvas, 64 x 76 cm, $200
KLIPPEL, Robert: Study for sculpture, 1989, fibre tipped pen, $1,300
PUGH, Clifton: Boobook Owls, aquatint/softground ed: 9/40, 40 x 62 cm, $400
SANTRY, Terence: Seated nude, pastel, 48 x 40 cm, $700
SHARP, Martin: Batman, collage, 24 x 17 cm, $700
THAKE, Eric: Reg Lindsay at Broken Hill, 1962, photograph ed: 22/50, 21.5 x 25 cm, $175
WHITELEY, Brett: Young baboon, 1977, etching/aquatint, 50.5 x 50 cm, $850

Christie's
Pictures - 31 October 1990 Sydney

BOYD, Arthur Merric Bloomfield: Wimmera landscape, oil on board, 90 x 121 cm, $26,000
CONDER, Charles Edward: Landscape, c. 1884, oil on board, 24.5 x 14.5 cm, $18,000
CRAIG, Sybil: Still life, oil on card, 59 x 48.2 cm, $2,800
DAWSON, Janet: We are Here (The Altar of Good Fortune Number One). 1987, acrylic on canvas, 150 x 200 cm, $5,500
FOX, Ethel Carrick: Lourdes, oil on board, 15.9 x 22 cm, $6,000
LONG, Sydney: Reflections, Avoca, oil on panel, 23 x 34 cm, $3,500
MILLER, Godfrey: Still life, c. mid 1930s, oil on canvas on board, 34 x 23.5 cm, $4,500
ORBAN, Desiderius: Still life, oil on canvas, 54 x 67 cm, $2,600
PASSMORE, John Richard: Gouache no. 19, 1965, gouache on newsprint, 58.5 x 82.5 cm, $5,000
PRESTON, Margaret Rose: Night, Spring Street, 1927, woodcut, 17.9 x 13 cm, $2,800
STREETON, Arthur Ernest: Kirribilli Point, 1907, oil on cedar drapers panel, 18 x 66 cm, $140,000
WHITELEY, Brett: The Olgas for Ernest Giles. 1985, oil, mixed media, photograph, stones, tap, compass on plywood, 214 x 245 cm, $80,000

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Maria Parkes *Banksia* Pastel on paper 45 x 30 cm
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Salvatore Gerardi *Agents of Time* Mixed Media 77 x 57 cm
Exhibition to be held at Wycombe Galleries 30 April – 18 May 1991 144 Wycombe Road Neutral Bay
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Hélène Grove *The Hairbrusher* watercolour on paper 100 x 130 cm Photograph by Peter Spago
Catalogue available Studio Hélène 90 Takaluan Street Bundaberg Qld 4670 Tel. 071 525 685

The Jogger or *Woolloomooloo, the Railway, Wall of Graffiti and Unfinished Jogger – (Is Jogging ever finished?)*
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Robert Hagan *Australia IV* from the Americas Cup Series 1987 91.5 x 122 cm oil on canvas
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Hilton Hotels Australia (02) 264 2163
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Jim Olsson *The Boatshed* from the Banfield Series Acrylic on hardboard 91.5 x 122 cms
Represented by Heather Noud (076) 711 923

Stephen Buntrock *Dance Hall Heroes, Disco in Hell* Acrylic 180 x 120 cm
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Represented on the Gold Coast by Gallery Nino Tucci (075) 922 922,
in Sydney by Bridge Street Gallery (02) 327 2390 and in Melbourne by Tim Standfield (03) 699 3612

Kasey Sealy *Two Old Friends Forbes* Oil on cedar panel

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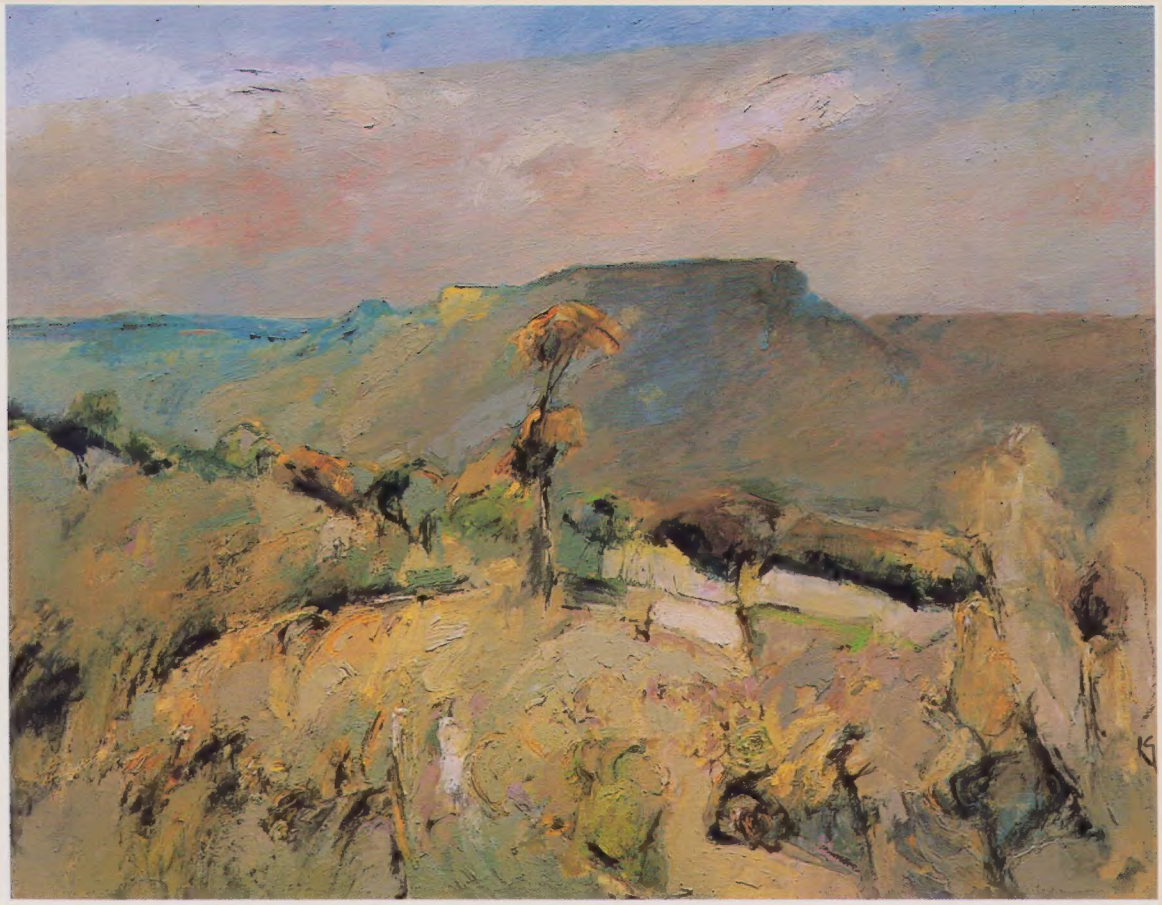

Mt. Houghton in the Budawangs | Oil | 107 x 137 cms

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